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OCTOBER 1990
ISSUE 25

THE One

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SPECIAL ANNIVERSARY ISSUE!

THE ONE IS TWO!

THOUSANDS OF POUNDS WORTH OF PRIZES UP FOR GRABS!

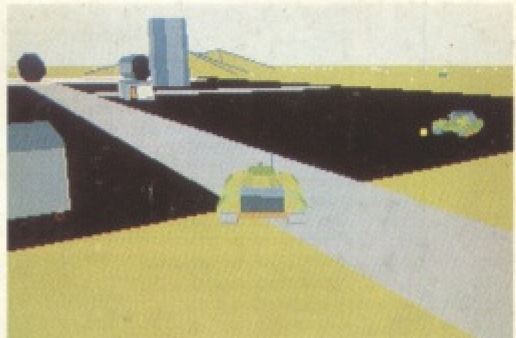
FOR AMIGA, ATARI ST AND PC GAMES

"WHAT'S BELOW REMAINS BELOW"
BUT NOW IT'S SURFACED...

NIGHTBREED

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Play This Unique Preview Disk!

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BATTLE COMMAND

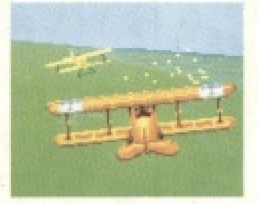


4D SPORTS BOXING

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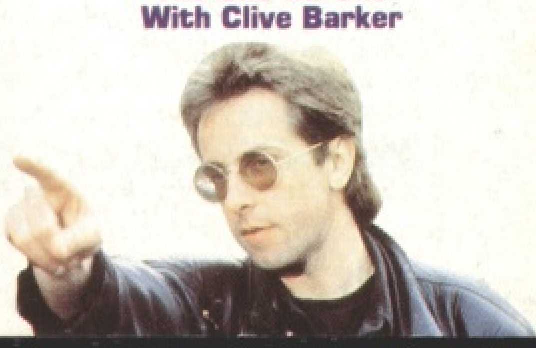


Cadaver



Wings

"I was genetically predisposed to imagine."
The One On One With Clive Barker



MAGAZINE OF THE YEAR

N A PC NEAR YOU

TO BACK FEATURE

AMIGA · ATARI ST
IBM PC & COMPATIBLES

Crime Wave



Crime Wave

A Powerful
Detective Drama

Features:

- Incredible digitised "Motion Graphics"™ (featuring real actors and models).
- Real Sound™ digitised sound – no hardware required.
- Unique three dimensional scrolling playing fields.
- Tremendous depth and playability.
- Breathtaking 256 colour VGA/MCGA graphics.

Screen shots are only intended to be illustrative of the game play and not the screen graphics which vary considerably between different formats in quality and appearance and are subject to the computer's specifications.

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Software Incorporated

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UP FRONT

WHERE'S the Encyclopedia Of 16-Bit Games stuff gone? Well it's... gone. It's as simple as that. By popular demand, it's back to the trusty ol' regular Tips section, with the pull-out Players Guides set to return soon. You may notice a new name on the reviewing sheet, that of Paul Andrews. Paul's this month's Special Guest Star, who joined us for a couple of weeks' work experience. As for the absence of Grafix, Arcades, BackSpace and the proposed pieces such as Sonix... 'normal' service will be resumed as soon as possible. Patience is a virtue. Oh yes, and the feature on the Roman Empire promised last month has been held over 'til the next issue. So until then...



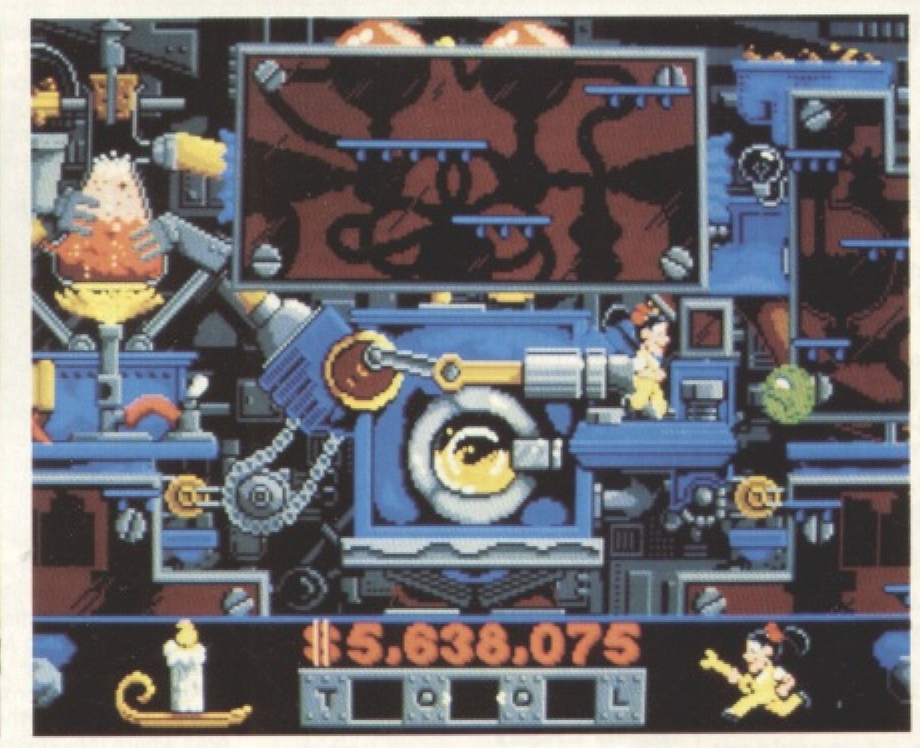


REGULARS

FEATURES



CONTENTS







ADVERTISERS INDEX

WHO'S advertising what and where.

YOU MAY be used to reading reams of opinionated waffle elsewhere, but here we prefer to let the games speak for themselves. Relevant scenes are shown, with informative captions used to help convey the 'feel' of the game. Provided with each review are opinions highlighting any good and bad points, plus prices, release dates and ratings where possible. Basically there's something for everyone – at best a highly detailed review and at worst a highly detailed preview. There's nothing clever, just straightforward facts and ratings. Updates follow where appropriate.

GRAPHICS
Not necessarily how colourful or well drawn they are, but how well they are used.

SOUND
Again, not a reflection of quantity or indeed quality of sound, but how well it's used.

PLAYABILITY
How does the game feel? Is it addictive or just plain uninteresting.

VALUE
Essentially a reflection of lasting interest – how much game you get for your money.

OVERALL
A useful point of reference – a summary of the preceding ratings.

WRITE TO US AT...
LETTERS
The One
Priory Court
30-32 Farringdon Lane
LONDON
EC1R 3AU

OR FAX US YOUR VIEWS AND QUERIES ON...
(071) 490 1095

There's £100 worth of software and an exclusive The One T-Shirt for the sender of each month's Star Letter. So don't forget to include your full address! Please note that sycophancy is no guarantee that your letter will be published.

TAKING THE PC

Dear The One
Just reading through the latest issue of The One I came across an article about Psygnosis. In this feature the Managing Director was talking about how far they had pushed the Amiga, and how far they still can. I am a PC owner and as far as I'm concerned nobody has even begun to realise its capabilities.

Admittedly some companies make use of it, eg: **Operation Stealth** has 256 colour VGA, and then there's all the Sierra games. Unfortunately, these all seem to be arcade adventures or flight simulations and they just cost an arm and a leg! Please, how about some shoot 'em ups and beat 'em ups to the Amiga and ST standard.

Also, reading through Issue 23 I find that for three months you'll be including a cover-mounted disk. If this is the case, how about alternating between the computers instead of just having Amiga and ST.
Jonathan Gray, Cricklewood, London NW2

We would have playable PC previews – if we could get them! Most of the demonstrations we have put on the front of the magazine have not been available for the PC, and alternatives are equally hard to acquire. Rest assured we are trying out best to amend this unfortunate incident. In the meantime, have £100 worth of PC software and a The One T–Shirt.

RESET CAPTURE VECTORS

Dear The One,
I have had my Amiga for just over a year and every time I get a new disk I run it through my virus killer called **Guardian** and all is well.

But when I last turned on my computer and loaded Guardian for some reason a box appeared saying: 'WARNING!!! – RESET CAPTURE VECTORS ARE NOT EMPTY! SHALL I CLEAN THEM UP?'

I don't know what this means. Is it a virus, and if so how do I get rid of it? I've tried cleaning it up but every time I load Guardian now it says the same thing. What are Capture Vectors? I've recently lost quite a few of my games. Has this got anything to do with it?
Paul Sullivan, Newton Aycliffe, Co Durham

We put this to our technical expert, who had this to say... When you perform a 'Vulcan Nerve Grip' reset, the machine normally re-initialises the Operating System, so everything to do with it is back to normal, as it were. However, most computers are capable of remembering the contents of their RAM for a short period of time, to cater for power fluctuations. The time that RAM will retain its memory seems to be inversely proportional to how importance of the data! Following a warm reset, the RAM usually remains as it was, leaving any remaining program open to viewing by anyone smart enough. To prevent this, some games can't be reset because the Reset Capture Vectors have been modified so that when a reset is performed the machine jumps straight back into the program. A virus could possibly find its way into the Reset Capture Vectors, to stop itself from being wiped out. So it sounds like there may be a virus on your Guardian disk! Try some other virus killers instead. Remember: the only sure way of avoiding this disease is to leave your machine turned off for at least 30 seconds before loading another program. Avoiding pirate software is also advisable – and not just because of viruses.

BEMUSED BY BATMAN

Dear The One,
I have found myself stuck in both The Joker and The Penguin plots of **Batman: The Caped Crusader**. Can you help?
Paul Hamilos, Chipstead, Surrey

We can, sort of... The Penguin was unwrapped in Issue Nine's Tips section, while The Joker got stuffed in Issue Ten's. Check out the Back Issues advertisement on page 66.

GOLF GRIEVANCE

Dear The One,
I saw the review of **PGA Tour Golf** and it looks brilliant. Then I saw that it was for the PC. I was going to get a PC 1512 for my birthday, but I was advised to get a second hand 1040ST, which I did. Now I see a brilliant game for the so called crap computer I was going to get. When will PGA Tour Golf be released for the ST?
Duncan Fawkes, Coldstream, Berwickshire

Work on the Atari ST conversion of PGA Tour Golf is now underway. It should be complete in time for release early next year.

RACING REMINISCENCE

Dear The One,
After reminiscing about the dim and distant days of the **Psion ZX81 Flight Simulator** in our misguided Sinclair-owning youth, we uncovered that all-time classic driving simulation **Racing Destruction Set** from Electronic Arts. What style! What poetry!

Could you please tell us whether this has been converted to the Amiga, and if so, an address where we may write for information. If such a conversion has not been made (why not?), could you please tell us whether it is a feasible proposition to buy a 64 versions plus 64 adaptor which would enable us to run 64 software on the A500.
Stephen Duck & Jez Hawthorne, Didcot, Oxon

It certainly was a corker, but getting a 64 adaptor seems a little extreme. According to Electronic Arts, there has been a massive demand for this product. However, EA has no plans to convert it. It is possible that a third party may well do the good deed for them though, so stay tuned for further details.

COUPON COMPLAINT

Dear The One
I am writing to make a small complaint about your magazine. You see, I was reading it when I came across one of your advertisements for a software company. This company had some good offers so I filled out the coupon. But when I went to cut it out I found out that on the back there was a review. So could you try not to put the slips that can be cut out on the back of reviews or features etc. I think many readers would agree with me, and I would be most grateful.
Robert Scoles, Solihull, West Midlands

Unfortunately, Rob, that's easier said than done. Balancing the editorial and advertising is never easy, so we could never guarantee that such advertisements would appear back to back. The simplest solution is to photocopy the form.

QUICK QUERIES

Dear The One
I would be grateful if you could answer these questions...

1) When will the track editor be available for the ST version of **Hard Drivin'**?

2) A few months ago I saw a compilation called **Milestone** in a computer shop. On it were **Grand Monster Slam**, **Circus Attractions**, **Spherical** and **Hard 'n' Heavy**. Since I saw it in the shop I haven't been able to get hold of a copy. Do you know where I could get it?

3) Are there any plans to convert **Track And Field** to the ST?
Simon Eve, London NW10

1) Soon. See this month's News for details.
2) Your best bet's checking out the mail order advertisements in this issue.
3) No. It seems that joystick-waggling sports simulations are now dead.

VOICE FROM THE VALLEYS

Dear The One
I felt that I had to write to complain. I have not been able to sleep for the past week following the receipt of the latest subscription issue of your excellent magazine. The reason for this bout of insomnia? Ever since the free **Plotting** disk hit my Atari ST I have been totally addicted and must sit playing away into the small hours. Without doubt it is one of the best value disks I have seen.

I find your magazine an excellent read with the right balance of reviews, news, humour etc (but more cheats please) especially in my present condition. Unfortunately I suffered serious injuries crashing my motorcycle at 100mph, in America – on **Super Hang-On**. I then developed a severe phobia of going up stairs after **Nebulus** and am terrified of going to the woods in case I meet **Predator** again. Even my sex-life has suffered since being badly whipped by that well-built blond in **Double Dragon**. But all this is nothing when compared to the severe emotional stress suffered after being shot down and reported Missing In Action in **Gunship**.

As a person approaching 36 years of age and living in furthest West Wales (an area where they do not even sell Atari ST games) I am fast realising I was born too soon. In my youth many years ago, state of the art meant those archaic tennis and football games that plugged into the telly and the square ball just bounced from one side of the screen to the other. But all men have a kid inside them, and I have decided to enjoy my second childhood a bit early and am having great time as a computer addict, which will be even better when my mail order copy of **F-29** arrives.

Next issue please.
D P Western, Neyland, Dyfed

WHO WON THE WORLD CUP?

Dear The One
Please could you print the full results of the EMAP World Cup which took place fairly recently. I read somewhere that Gary Penn won, but how can this be? I always presumed Brennan to be the best!
Ashley Dawson, Littleborough, Lancs

He thought so. In fact he used to be. The EMAP Kick Off World Cup took place on July 5th. The results of the First Round are too hazy to be repeated, but the Quarter Finals saw Gary Penn beat Ciaran Brennan, Paul Presley beat Sinclair User's Deputy Editor Gary Sumpter, Gary Whitta beat CU's Ad Manager Tom Glenister, and EMAP's Facilities Assistant George O'Brien beat Gareth Jones. In the Semi-Finals, Penn took out Whitta to meet Presley in the Final. The final score was 4-2 to Penn. A tasteful plastic and wood trophy now sits on his desk.

SOFTWARE SUGGESTION

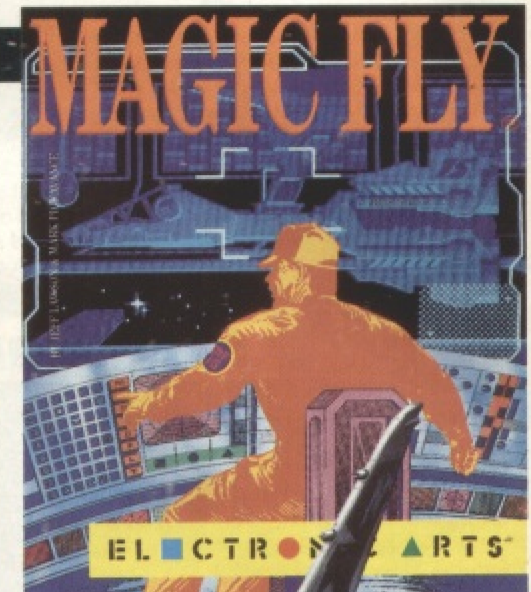
Dear The One
I love your new magazine format, there's plenty of everything in it and it keeps you amused for ages. But why not have a special page where people can write in and suggest ideas for new games and just maybe one of the companies like Ocean or Anco may want to bring it out. You never know there might be a master game just around the corner from someone's brilliant idea.
Paul Beevis, Thorpe End, Norwich



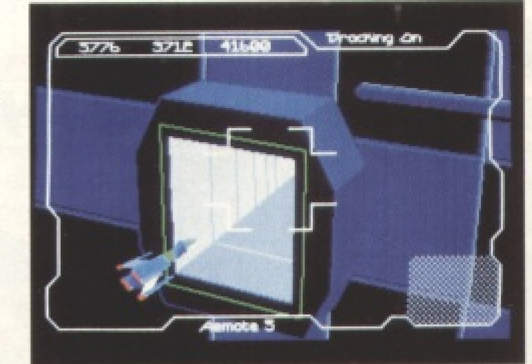
JAMES BOND 007
THE SPY WHO LOVED ME
He's Bond · He's Back · He's 007
James Bond returns in a classic action-packed race against time to save the world from the crazed and power-mad Karl Stromberg.
Use your skills to end the threat of global domination as you seek to outwit Stromberg's mercenaries and prevent a nuclear war between East and West.
Exhilarating chase sequences on land and under the sea involve Q's specially modified Lotus – souped up and armed to the teeth.
With one-on-one arcade style shoot-outs, multilevel action and top secret codes to crack, this is the fastest paced and most exciting Bond thriller to date.
Don't miss out on The Spy Who Loved Me – a programming tour de force!
007
SUBMARINE CAR
ALBERT R. BROCCOLI presents
ROGER MOORE
as IAN FLEMING'S
JAMES BOND 007
THE SPY WHO LOVED ME
BARBARA BACH CURT JURGENS
ALBERT R. BROCCOLI LEWIS GILBERT CHRISTOPHER WOOD & RICHARD MAIBAUM
MARVIN HAMLISCH PANAVISION
MGM/UA
DOMARK
Available on: Atari ST, Amiga, IBM PC 3.5" & 5.25", Commodore 64 (cassette, disk) Amstrad (cassette, disk) Spectrum +3, Spectrum 48/128
Programmed by: The Kremlin
1990 Eon Productions Ltd/MAC B, Inc. The Spy Who Loved Me
© 1977 Danjaq S.A. All rights reserved.
© 1977 United Artists Company. All rights reserved.
Gun Logo Symbol © Danjaq S.A. and United Artists Company. All rights reserved.
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Published by Domark Ltd, Ferry House, 51-57 Lacy Road, London SW15 1PR
Tel: +44(0)81-780 2224
Amiga & Atari ST Screenshots

We Interrupt this Magazine

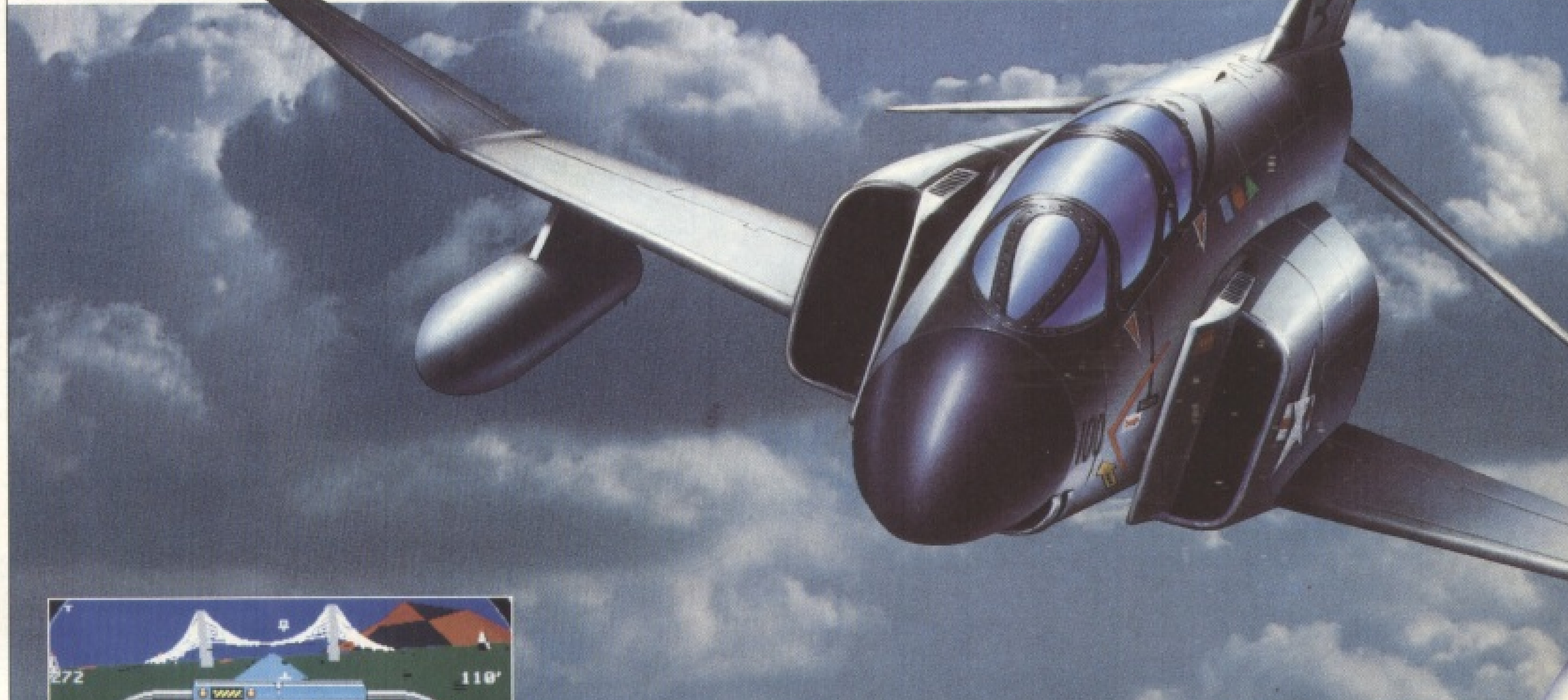
MAGIC FLY™ Available in September for Amiga/Atari ST



You're a fighter pilot of the future – travelling through a giant asteroid in your vehicle the Magic Fly. Your aim is to destroy key parts of the complex and discover the space fighter codenamed the Moth.



● Over 30 different spacecraft to scan and shoot. Feel your skin creep as you see a Black Widow or Tarantula crawl towards you. ● A vast and complex network of tunnels to explore, providing hours of gameplay. ● Selection of weapons – 3 types of lasers, missiles and a range of superweapons, like the Cat, Limper and the Atomic Sledgehammer! ● Solid 3D graphics.



THE ONE



CHUCK YEAGER'S ADVANCED FLIGHT TRAINER™ 2.0

Available in September for Amiga/Atari ST.
Out now for PC!

Experience white knuckle flying thrills with the great flight trainer. Now fly any of 18 different aircraft, all with accurate aerodynamics and realistic 3D modelled graphics. Join the US Navy's Blue Angels or the USAF Thunderbirds in formation, or race 6 courses. Other features include more realistic terrain, unlimited camera angles and night flying. Let General Yeager personally guide you through AFT 2.0, sharing his tips and great flying experiences on the new Flying Insights™ audio tape, included FREE in every package.

We'll use this box to keep you informed about our latest news.

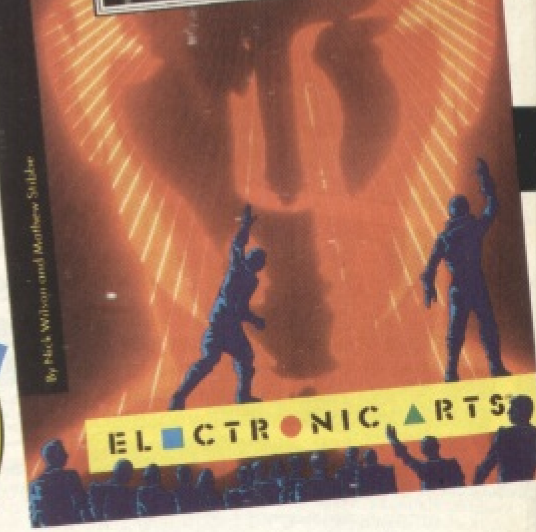
...did you know there is a Flood demo disk available at your retailers?

...be on the look-out for previews of PowerMonger from Bullfrog, the authors of Populous.

...our first CD game was released in Japan. Now FM-Towns owners can play Populous, a world-wide phenomenon!



Electronic Arts
11/49 Station Road
Langley, Berks SL3 8YN
England
Tel: (0753) 49442



☆ Golden Scroll - The Games Machine

DODGY DISK? LOOK NO FURTHER

SHOULD YOU find that you have been lumbered with a dodgy disk, the solution is as simple as ABC...

A) Pop your disk in a jiffy bag, and accompany it with a letter explaining what the fault is and where you live.

B) Send your disk to THE ONE PARADROID REPLACEMENTS, PC Wise, Unit 3, Merthyr Industrial Estate, Pentrebach, Merthyr Tydfil, Mid Glamorgan CF48 4DR.

C) Wait 28 days.

DO YOU CRAVE FOR MORE?

IF THIS shapely one-ship taster isn't enough to satisfy your appetite, don't forget the complete game is out and about now – either pop down to your local software stockist with £24.99 in your mitt or give Hewson a bell on (0235) 832939. You won't regret it.

THE PARADROID 90 SINGLE-SHIP TASTER

IN A GALAXY FAR, FAR AWAY...



THE HORSEHEAD NEBULA, 2390 AD

THE LEVIATHAN space fleet moved slowly, silently, through the infinite, inky void of deep space. The cruise through the seven galaxies had lasted for eons, and it was only now, after centuries of ceaseless wandering, that the fleet was turning, finally, on its way back home to Earth.

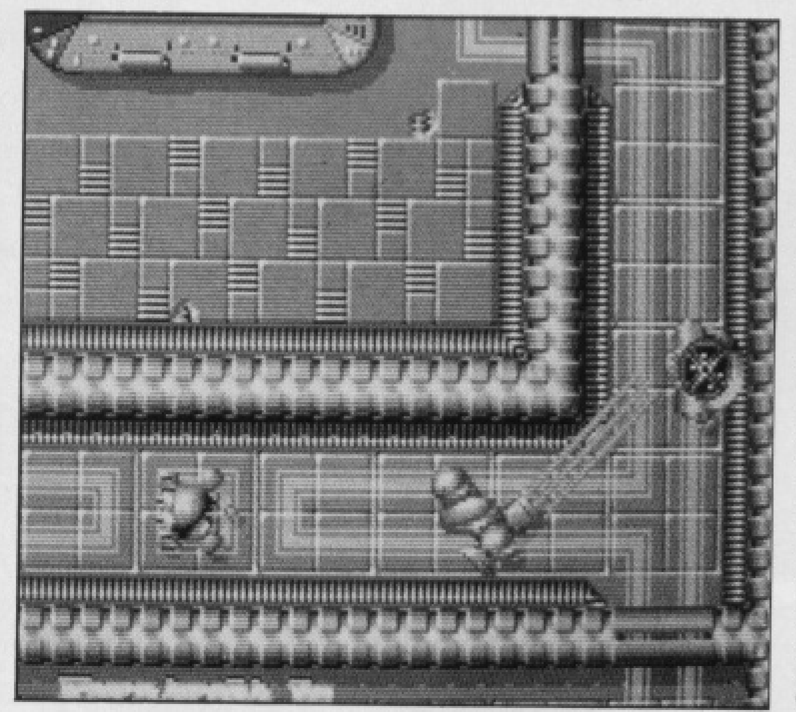
That was the idea, anyway.

The effects of the radioactive asteroid field that the fleet had unexpectedly passed through as it made its exit from hyperspace were already being felt on the flagship Vigilant. Deep within the ship's groaning holds the ancient Battle Droids, who had lain dormant for centuries, were beginning to stir once again.

The crew had no idea, of course. Recently awoken from their cryogenic sleep to navigate the ship on its final approach home, they had not needed to check on their cargo, and were blissfully unaware that within hours they would all be dead.

It wasn't until the sentry on security duty down in the cargo hold heard the shots from inside Bay Five that anyone realised that something was wrong. When he turned a corner to investigate he found himself looking down the barrel of an 821 Security Droid's Battle Cannon. And that was it.

The wide-awake army of Droids started to file through the blasted-out bay doors, separating and making their way down the darkened corridors towards the elevators that would take them up to the populated areas of the ship. The area where the 'enemy' were ignorantly carrying out their duties. At last, their time had come...



HERE'S WHERE YOU COME IN...

THE DEEP Space Transit Fleet returning to Earth from the other side of the galaxy has become immobilised. Its cargo, hundreds of deadly Battle Droids designed for interstellar wars have activated themselves and gone haywire, along with the crew's robotic Servant, Messenger and Maintenance Droids. Confused by magnetic interference caused by a radioactive storm in space, the Droids now see all humans as a threat and, executing their final battle orders, have massacred the ships' crews. Only a handful of crew members survived. Since any large-scale assault against the robots which now control the ships would be futile, you will instead go in alone, in control of a revolutionary new robot known as the Influence Device. It may be slow, weak and clumsy, but it does have one invaluable skill – it can seize control of any Droid it wishes!

LOADING

DISCONNECT all extraneous peripherals, like external disk drives and printers, from your machine. Plug a joystick into the house without the mouse in it – Port I on the ST and Port II on the Amiga. Stick your disk into your ST or Amiga's internal drive and power up the machine. The game will load and run automatically. Press the firebutton to start.

GAMEPLAY

THE SHIP you have been given the task of clearing rogue robots from is the DEJA VUJA. It comprises six individual decks, to be cleared in any order. When play begins, your 001 Influence Device is beamed aboard the ship at a random Transmat point. The Influence Device is moved in eight directions with the joystick. To fire your laser, hit the firebutton while moving in any of the eight directions.

KNOW YOUR EMEMY

ANYTHING that moves on board the ship and isn't you is your enemy. It must die. This can be achieved in a number of ways – you can shoot it until it blows up, ram it to death (which costs you energy) or transfer to it.

Enemy Droids range from menial Servant Droids to the roughest, toughest Battle and Security numbers. They all look different, enabling easy identification, and each has a three-figure serial number.

ON THE MOVE

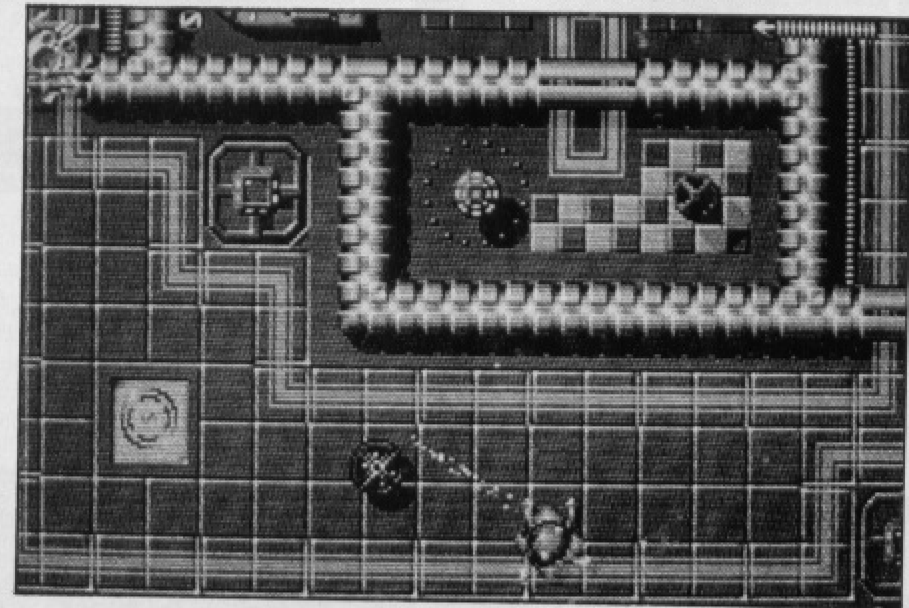
DOORS are automatic – just move close to one and it opens, closing once you have passed through. To get from deck to deck, stand on an elevator point and hold down the firebutton. While in 'Lift Mode', move the joystick up or down to select the deck, and press fire to go there.

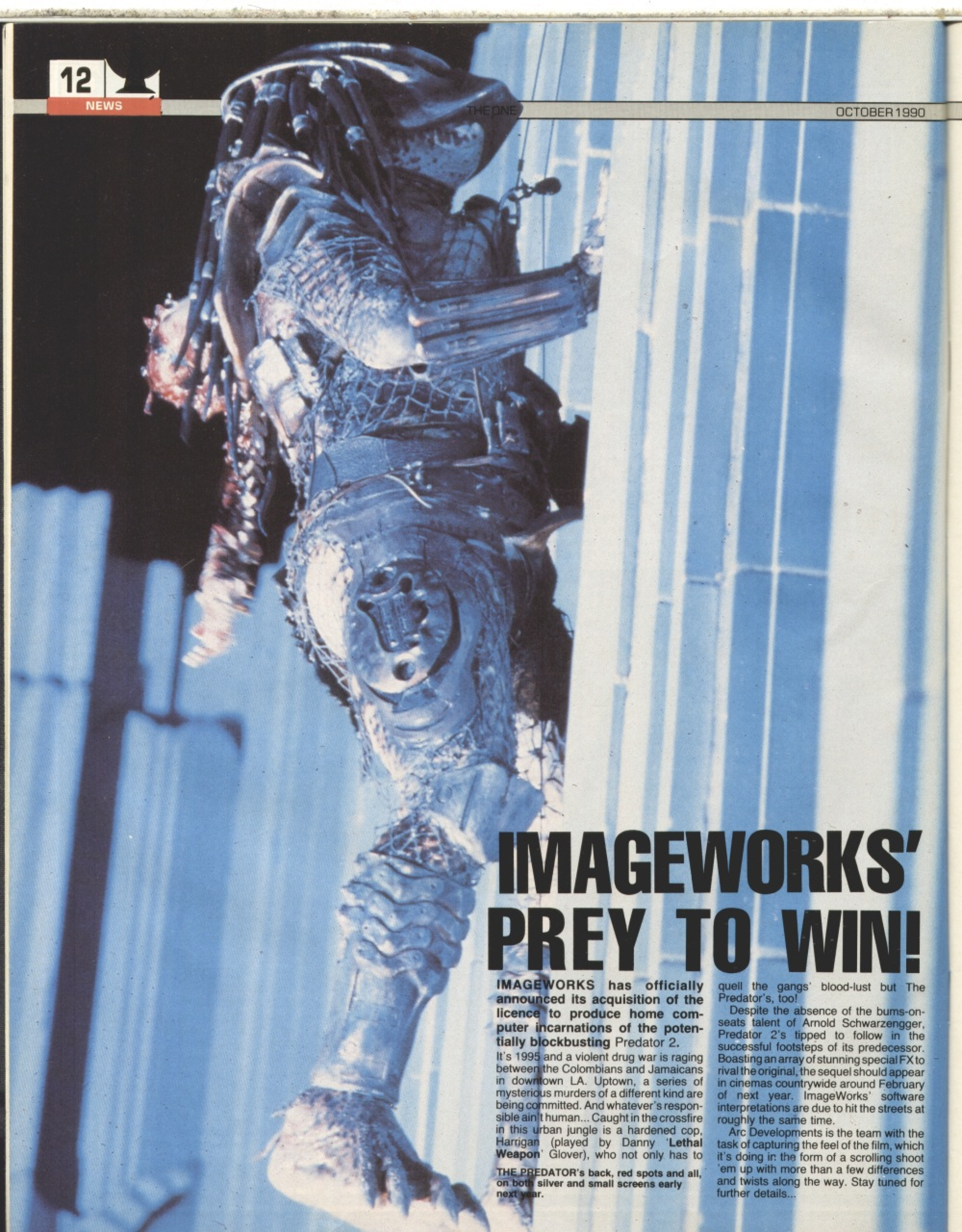
THE TRANSFER GAME

TO SEIZE control of another Droid, hold down the firebutton while stationary. A spark appears to indicate that you are indeed in Transfer Mode. Now all you have to do is ram into another Droid and the battle for control of his circuits begins. After selecting the best side, you have about 20 seconds to light as many of the coloured squares to your colour as possible. This is done by firing Pulsers along the connecting wires. With the time up, the robot with the most squares lit to his colour wins. If you win, the Droid is yours to command. If you get rejected (sound familiar?), it's back to the drawing board. A Deadlock means you play again.

TERMINALS

INFORMATION about the ship, decks and the robots on board can be gleaned from the ever-friendly computer terminals scattered about the ship. They like you loads and get turned on when you get near. Hold down the firebutton when in range of a terminal to access it. From here you can view deck plans, see a plan view of the ship (showing which decks still need to be cleared) and have a wander through the Droid library. But remember! You can only look at Droids with a lower security clearance than your own.





IMAGEWORKS' PREY TO WIN!

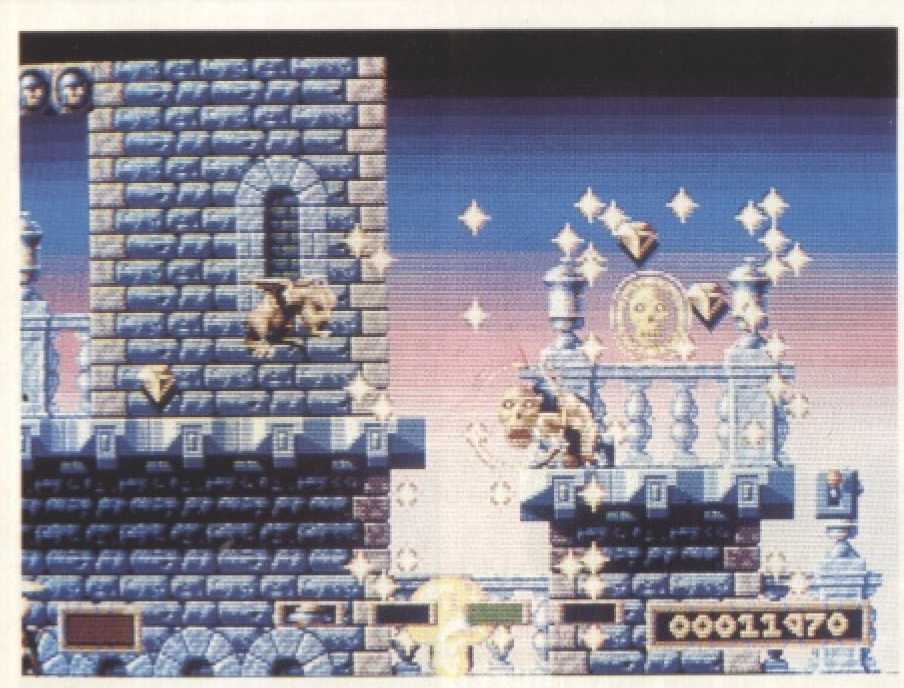
IMAGEWORKS has officially announced its acquisition of the licence to produce home computer incarnations of the potentially blockbusting Predator 2.

It's 1995 and a violent drug war is raging between the Colombians and Jamaicans in downtown LA. Uptown, a series of mysterious murders of a different kind are being committed. And whatever's responsible ain't human... Caught in the crossfire in this urban jungle is a hardened cop, Harrigan (played by Danny '**Lethal Weapon**' Glover), who not only has to quell the gangs' blood-lust but The Predator's, too!

Despite the absence of the bums-on-seats talent of Arnold Schwarzengger, Predator 2's tipped to follow in the successful footsteps of its predecessor. Boasting an array of stunning special FX to rival the original, the sequel should appear in cinemas countrywide around February of next year. ImageWorks' software interpretations are due to hit the streets at roughly the same time.

Arc Developments is the team with the task of capturing the feel of the film, which it's doing in the form of a scrolling shoot 'em up with more than a few differences and twists along the way. Stay tuned for further details...

THE PREDATOR's back, red spots and all, on both silver and small screens early next year.



LABOUR-intensive action in Renegade's debut, Gods.

THE BITMAP BROTHERS PLAY A NEW TUNE

THE BITMAP Brothers have taken a big step towards achieving Pop Stardom by becoming the first programming group to sign up with Renegade, a new label formed by the fashionable record company, Rhythm King.

Headed up by ex-Mirrorsoft marketing manager Tom Watson, Renegade hopes to shake up what it sees as the software industry's indifference to programmers by concentrating on the personalities behind the games in the same way that record sleeves feature the artist's name rather than the publishing company's.

What's more, the fledgling label intends to reward its developers by means of deals which are similar in nature to those offered to Rhythm King's pop artists, including Tim Simenon's Bomb The Bass and Betty Boo.

Instead of paying developers an advance at the beginning of the project followed by a royalty on each game sold (as is the usual practice), Renegade intends to split the money evenly down the middle, with half going to the developer and half to the label (after expenses have been deducted).

However, one software publisher, who chose to remain nameless, scoffed at Renegade's proposed pay deals and promotion of the programmer, saying: "This isn't the record business, and these people are very naive to think that they can just come in and change things around just like that."

"Apart entirely from the fact that there are numerous hidden costs and expenses that have to be incurred by the publisher to make this kind of deal almost impossible to implement, computer software is different to pop music in that any given program is usually the product of far more people than just the programmer – so why should he get all the credit?"

All of that aside, the first game due to pour from the Renegade pipeline is **Gods**, an eight-way scrolling arcade adventure based on the labours of Hercules. That's due for release early next year, closely followed by **Magic Pockets**. This multi-directional scrolling arcade-style romp is so called because it features a kid with magic bottomless pockets.

Renegade intends to release eight products a year, but other firm details have yet to be announced. The company is currently in negotiation with a number of the major software publishers to tie up a sales and distribution deal, and until this is sealed there is little likelihood of any further announcements.

Rumours of a second major development team joining the label were unconfirmed at the time of going to press.





SEE AND CONQUER

THE LATEST strategy product to come from the Rainbird stable is Betrayal.

Unsurprisingly, it's set in a feudal environment in which you are struggling for power. Gaining it means deposing opposing Kings and Bishops by military, political, or economic means.

Using a military approach and attacking towns could mean defeat or capture. However, economic pressures can be imposed through careful taxation and production control, or if all else fails to appeal than a more Machievellian political route can be adopted. Betrayal is out in November for £29.99 on ST, Amiga and PC.

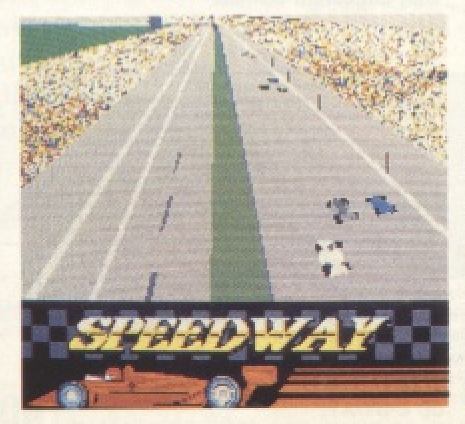


BETRAY and be betrayed in Rainbird's Betrayal.

INDY RACES IN ON AMIGA



DUE TO zoom onto the monitors of Amiga owners this month is Electronic Arts' long-awaited conversion of Indianapolis 500. **Papyrus Design's top-notch racing simulation is the only one officially licensed by the Indy motor speedway. The original PC version (see Review in Issue 16) is still acclaimed as the greatest racer around. Hardly surprising, as apart from impressive 3D graphics it features races from 10 to 200 laps against 32 opponents, fully adjustable cars, action replays, and alternative views. The price is a very agreeable £24.99. Don't miss it.**



TOP TEN
Month Ending September 1990
AMIGA

1	NE	**CORPORATION** Core Design
2	NE	**OPERATION STEALTH** Delphine/US Gold
3	NE	**WINGS** Cinemaware/Mirrorsoft
4	NE	**SHADOW OF THE BEAST II** Psygnosis
5	▼	**SHADOW WARRIORS** Ocean
6	NE	**BATTLEMASTER** PSS
7	▼	**KICK OFF 2** Anco
8	NE	**MIDNIGHT RESISTANCE** Ocean
9	NE	**FALCON: THE MISSIONS DISKS VOLUME TWO** Spectrum HoloByte/Mirrorsoft
10	▼	**THE TEENAGE MUTANT NINJA TURTLES** Ultra





TOP TEN

Month Ending September 1990

ATARI ST

1	NE	**OPERATION STEALTH** Delphine/US Gold
2	▼	**F-19 STEALTH FIGHTER** MicroProse
3	NE	**THEIR FINEST HOUR: THE BATTLE OF BRITAIN** Lucasfilm Games/US Gold
4	▼	**KICK OFF 2** Anco
5	NE	**BATTLEMASTER** PSS
6	NE	**SHADOW WARRIORS** Ocean
7	NE	**HEROES** Domark
8	NE	**ULTIMA V** Origin/Mindscape
9	NE	**HERO'S QUEST** Sierra
10	NE	**ORIENTAL GAMES** MicroStyle





FAST 3D shooting action in the Sega arcade original of Line Of Fire.



WORLD War II aerial combat abounds in Lucasfilm Games' The Secret Weapons Of The Luftwaffe.

AUTUMN GOLD

WHAT a lot US Gold's got in store!

The Birmingham company's links with French software publisher Loriciel has recently borne more fruit in the form of four new releases. **Moonblaster** is a shoot 'em up incorporating the new 'Full Vision' technique for manipulating bit-mapped images to give a feeling of speed and realism. Sounds like fun.

On a slightly more conventional front there's **Outboard** (a powerboat simulation), **Magician** (a maze game with a difference) and **Disk**, a cross between a puzzler and a sports simulation to be released under the new label Futura. All these titles will be available shortly for the Amiga, ST and PC, except for Magician which is for the Amiga and ST only.

Lucasfilm Games has two not-so-secret surprises, namely **The Secret Weapons Of The Luftwaffe** and **The Secret Of Monkey Island**. Secret Weapons Of The Luftwaffe is a sequel to the well-received World War II simulation **Their Finest Hour: The Battle Of Britain**. This time around you have the opportunity to fly WWII American planes, or experimental German planes. The PC version is out now, while the ST and Amiga versions are expected to land early next year.

The Secret Of Monkey Island on the other hand is an comedy adventure concerning piracy in the Caribbean. Utilising the same point 'n' click interface as found in **Loom**, Monkey Island should prove a healthy challenge with a host of highly entertaining puzzles. The PC version is out now, while the ST and Amiga versions will be sailing into port next year.

The agile hero of the hit CapCom conversion **Strider** is back for more in **Strider II**. Featuring five brand new levels, a gyro-laser gun, and Strider's new-found ability to change into a robot at the end of each level, Strider II will be available soon for the Amiga and ST.

CapCom fans should also look out for **Platinum**, a quality compilation comprising four choice conversions of the company's greatest arcade games: **Ghouls 'n' Ghosts**, **Forgotten Worlds**, **Strider**, and **Black Tiger**. It's available in November for the ST and Amiga.

Two other conversions due from US Gold early next year have different origins... Sega's E-SWAT (Elite Special Weapons And Tactics) throws you in at the deep end as a member of the toughest division of CyberPolice, with 15 levels of shoot 'em up action to keep you on your toes.

In Sega's **Line Of Fire**, a Middle Eastern terrorist organisation has developed Rapier, a high velocity rapid fire machine gun. You have been assigned to break through enemy lines, steal the gun, and cross back again!

Finally, in a more original and unusual vein, The Assembly Line's 3D adventure mentioned in Issue 23 has turned up as **Cybercon III**. Further details are still vague, but you can expect to see something in these pages very soon.

DISCOVER the secrets of Monkey Island with Lucasfilm Games.

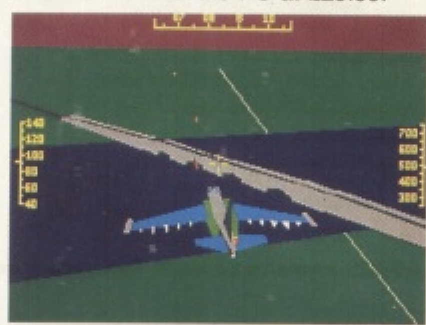


JUST the place to use your Elite Special Weapons And Tactics... Sega's shoot 'em up E-SWAT.

STORM IN A D-CUP

ELECTRONIC Arts has gone all 'Glasnost' on us this month with a flight simulator from the Soviet perspective.

Stormovik simulates the SU-25 Soviet Attack Fighter, the Soviet Union's finest aircraft of its type (and known as 'Frogfoot' by NATO). The mission is simple: combat terrorists out to assassinate the Soviet General Secretary. With its super swish 3D graphics, Stormovik promises to be "a flight experience unlike any other". It's available now on the PC at £29.99.



PREPARE yourself for the flight of your life with Electronic Arts' Stormovik.



NOW you can draw the line with DeluxePaint on the ST.

In a less destructive vein, **DeluxePaint ST** has finally arrived. The DeluxePaint series of art packages have for some time been regarded as the best tools of their type for the Amiga and PC, and are used by many of the top industry artists.

DeluxePaint ST offers a host of features for producing both static artwork and animation, and can even read IFF picture files. Atari STE owners also have the luxury of an extended palette. Interested parties had better get their skates on though – the special introductory price of £49.99 will be rising to £59.99 on December 1st.

FURIOUS!



BRODERBUND'S Wings Of Fury **is a sophisticated shoot 'em up based on the Pacific bombing runs of World War II. As a crack pilot, your objective is to provide vital air support for your heavily damaged aircraft carrier, while inflicting as much damage as possible to the enemy. Wings Of Fury is available now on the Amiga at £24.99, and on the PC at £29.99. The ST version will be out shortly for £24.99.**

TOP TEN
Month Ending September 1990

IBM PC AND COMPATIBLES

1	▲	**THEIR FINEST HOUR: THE BATTLE OF BRITAIN** Lucasfilm Games/US Gold
2	▼	**TRACON II** Wesson International
3	NE	**SEARCH FOR THE KING** Accolade
4	▼	**PGA TOUR GOLF** Electronic Arts
5	NE	**FUTURE WARS: TIME TRAVELLER** Delphine/US Gold
6	▼	**ULTIMA VI** Origin/Mindscape
7	▲	**FLIGHT SIMULATOR IV** Microsoft
8	RE	**INDIANAPOLIS 500** Electronic Arts
9	NE	**FLIGHT OF THE INTRUDER** Spectrum HoloByte/Mirrorsoft
10	NE	**HOYLES BOOK OF GAMES II** Mindscape

SAY HELLO, WAVE GOODBYE

THE LOSS of The Bitmap Brothers doesn't seem to have phased ImageWorks in the slightest, especially now it's recently got involved with three other respected development teams.

Graftgold was the force behind the highly acclaimed **Paradroid 90** for Hewson and the conversions of **Rainbow Islands** for Ocean and **Ivan 'Ironman' Stewart's Super Off-Road Racer** for Virgin Mastertronic. For ImageWorks, the boys are writing an arcade action extravaganza entitled **Fire And Ice**.

With **Hammerfist** and **Time Machine** for Activision under its belt, Vivid Image Development's first joint release with ImageWorks is **First Samurai**, a fast-paced arcade adventure with more than a fair share of surprises. VID was also responsible in parts for System 3's 8-bit incarnations of **The Last Ninja**.

And from Sensible Software, the team that brought you **3D International Tennis** for Palace Software, comes an as yet untitled strategy romp which promises to absorb and humour in a way only Sensible knows how.

Release dates for these three projects have yet to be announced.

CHEST THE TICKET!

APPARENTLY, Big Things are afoot at Cinemaware. And up front for that matter!

The American company's set to unleash a sport with a difference. A sport that's a little more 'sporty' than most. Enter **Rollerbabes**, a form of Basketball cum Indoor Soccer starring, erm, 'well-stacked' women ('babes' being Californian slang for the fairer sex) on rollerskates.

Further details are slim, but it's widely thought that Rollerbabes will be Cinemaware's most entertaining release to date. We can't wait...

A FOREIGN AFFAIR

THAT funny Finish feller with the Greek name is back.

Yes, almost three years since he left the dizzy heights of Commodore 64 stardom behind him to join the Army (and write a science fiction novel along the way), **Sanxion**, **Delta** and **Quedex** coder Stavros Fasoulas is returning to the programming world. Only this time on 16-bit...

"Too many games these days have too much bullshit," he says. "I want to do something like the old days. Something like **Defender** and **StarGate** and **Pengo**. Something simple but fun." And he is. Stavvy's currently designing, drawing and coding a game with the emphasis on skill as opposed to simply collecting extra weaponry and holding down the firebutton.

Stavvy has yet to find himself a publisher, and he's loathe to give too much away lest his ideas inspire too much. However, when there's anything to see you can expect to see it here first. It certainly sounds like it's worth waiting for...

WHAT'S TICKLING THE ONE TEAM

WELL, as ever, **Kick Off 2** is the all-round flavour of the month. Here's what's been played between matches...

KATI HAMZA
Welltris

GORDON HOUGHTON
Cadaver
PGA Tour Golf

BRIAN NESBITT
The Immortal
Saint Dragon

GARY PENN
The Immortal
Pang
Paradroid 90

LAURENCE SCOTFORD
Cadaver
Wings

GARY WHITTA
Powermonger
Rick Dangerous 2
Wings

FAT-AL ATTRACTIONS

FIVE big names for people of a lardy disposition...

DIET HARD
Activision

IT CAME FROM THE DESSERT
Cinemaware

SHADOW OF THE OBESE
Psygnosis

SLIMCITY
Maxis

STOUTRUN
Sega

CHESS, CLUES, CHIPS SHOTS, AND CHE!

CRL HAS a sparkling line up of releases for this Autumn, covering subjects as diverse as ancient forms of chess and guerrilla action in Bolivia.

Che! (Guerrilla In Bolivia) by Paolo Pobbiati is a strategy simulation game based on the diaries of Ernesto 'Che' Guevara, the famous Bolivian Guerrilla.

You play Che, organising attacks and ambushes in an attempt to occupy the capital La Paz. Che! will be available on the Actual Screenshots label for the Amiga at £24.95. Details on other versions have yet to be announced.

Dennis Wheatley's **Herewith The Clues** is now being developed for Commodore's CDTV. In the setting of pre-war London, the Assistant Commissioner of the Anti-Terrorist Squad is out to commit an IRA cell and find the murderer of his informant. The action is portrayed entirely with digitised images and sound to convey an unique atmosphere.

Out now on the Exocet label for the Amiga at £24.95 is **Distant Armies**, incorporating no less than 10 different variants of Chess. As well as teaching the player the rules of each game, Distant Armies offers a host of handy features, including a range of difficulty levels.

Also out soon from CRL are **Sirius 7**, a frantic shoot 'em up for the Amiga for £19.95, and **3D International Golf** for the Amiga and priced at £24.95.

DOUBLE THE FUN

THERE'S a new company in town. Its name's Microtec.

Bug Bash and **Nucleus** make up Microtec's first ever release, a double-pack retailing for £12.99. Microtec hopes that the idea of two complimentary games in one pack will appeal to the average player. And if this initial mix of 'cute and cuddly' and shoot 'em up is successful then more double game packs will be available in the new year.

PUZZLED?

FOLLOWING the quality conversions of the puzzler **Plotting**, Ocean has snapped up the licence to another Taito mind-bender – **Puzznic**.

Blocks abound once again, only this time they are removed from play by matching them up in horizontal and vertical lines. The 144 levels of brain-ache will be available soon on Atari ST and Amiga.

EXPLOSIVE COMBINATION

FOLLOWING its impressive driving compilation, Domark is to release **TNT**, a collection of five dynamite Tengen coin-op conversions. For £29.99 on ST or Amiga you get **Hard Drivin'**, **Toobin'**, **APB**, **Dragon Spirit** and **Xybots**. TNT should be out by the time you read this.

SHELF TALKERS

ESSENTIAL software of the past three months, compiled courtesy of The One team...

CORPORATION
Core Design

F-19 STEALTH FIGHTER
MicroProse

FLIGHT OF THE INTRUDER
Spectrum HoloByte/Mirrorsoft

IVAN 'IRONMAN' STEWART'S SUPER OFF-ROAD RACER
Virgin Games

KICK OFF 2
Anco

PGA TOUR GOLF
Electronic Arts

PLOTTING
Ocean

TURRICAN
Rainbow Arts

VAXINE
US Gold

WELLTRIS
Infogrames

KEEPING ABREAST

STRANGE But True: During a recent trip to Japan to see the sights and check out the console conversions of **Populous**, Bullfrog's Peter Molyneux caused much merriment among the natives. Apparently, his surname translates into Japanese as 'Wooden Tit'.

DEMONIC DOINGS FROM READYSOFT

THE LOOK of Dragon's Lair **and** Space Ace **but with the added bonus of real gameplay? Surely not...**

Oh yes, accordingly to Readysoft, the Canadian team behind those two conversions. **Wrath Of The Demon** (not **Wrath Of Demons** as stated in Issue 23) concerns your quest to rescue a princess and rid a kingdom of an evil demon and his minions. Caves, swamps, temples and castles all have to be negotiated before you confront The Demon himself.

Readysoft's boasting over 500 screens of animation through 13 different scenes, with over two megabytes of graphics incorporating over 1200 frames of animation. And then there's the stereo music... Whether there's gameplay to match remains to be seen in November, when Wrath Of The Demon is released on Amiga, Atari ST and PC.



THE GOAL-DEN SHOT

THE KICK OFF 2 GOLDEN GOAL OF THE MONTH

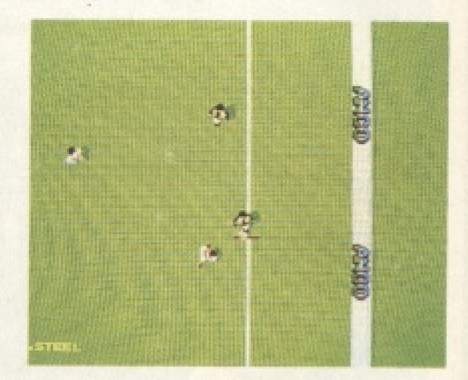
October

AND WHAT a month it's been! The Goal-den Goals are now rolling into The One's famous onion bag almost as fast as we can load and watch them! Nevertheless, for this and the next four months, Anco's offering a prize of £100 cash plus a boot-iful **Kick Off** 2 T-Shirt. Now there's incentive for you!

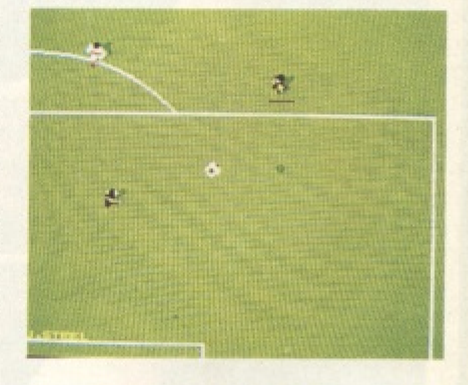
Outright winner this month is a goal scored by Gary Stead of Wibsey in Bradford. His superbly-executed diagonal lob (imaginatively titled 'Goal 3' on his disk) wins him the coveted cash and T-Shirt.

CAN WE SEE THAT ONE AGAIN ON THE MONITOR?

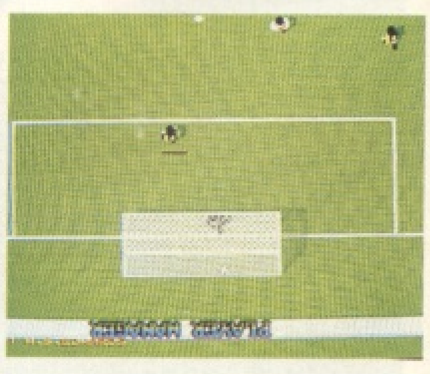
THIS flawless solo run begins with Gary taking the ball from a throw-out by the keeper, deep in his own territory. Gary takes it all the way down the wing, on the touchline, beating two struggling defenders on the way.



JUST past the halfway line, Gary turns and runs in unmarked, then lobs the ball high into the air towards the goal. It looks awfully long, and the diagonal factor makes the aiming of the shot very difficult. Will it go anywhere near the goal?



IN-CRED-IBLE! The ball arcs down, beats the keeper who leaps hopelessly for it, and plants itself dead centre in the net! That's a dream goal!



GO THE DISTANCE!

RECKON that you could do better? Then send us your top THREE goals, remembering to tell us on what type of pitch each goal was scored, along with a brief description if possible. Oh, and just to make things a little easier for us, could you put your name, address and format (ST or Amiga) on the disk label. Cheers!

OH DO DO THAT VOODOO THAT YOU DO SO WELL...

PALACE Software is delving into the realms of the darkest jungles with its first isometric 3D adventure.

Voodoo Nightmare sees Boots Barker battling through a whole megabyte of dark Congo jungle and underground temples in order to defeat the evil witchdoctor. There are also five sub-games for him to complete along the way.

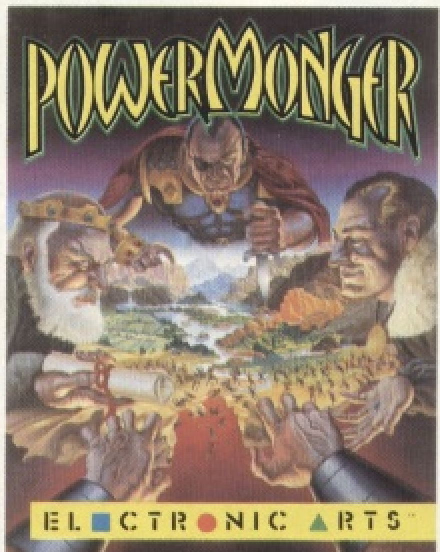
Zippo Games, the team behind Outlaw's **Cosmic Pirate** (see Review in Issue Five), is responsible for this more down to Earth outing, which should be available by the time you read this, at a price of £24.99 on the ST and Amiga.



FEVERED jungle japes in Voodoo Nightmare.

YOU OVERCAME THE GODS? THESE HANDSOME SPECIMENS WILL BRING YOU DOWN TO EARTH!

In Populous, you challenged the gods. Now man is your adversary in the form of three unscrupulous and violent tribal leaders.



BULLFROG

Amiga and Atari ST available Oct. '90. IBM/PC from 1991

£29.99

Be as mean as them and match force with force, or be more cunning, play Mr Nice Guy and win over the local villagers.

By doing so you not only swell your numbers, but also keep your larders stocked, which is essential in ensuring the loyalty of your army.

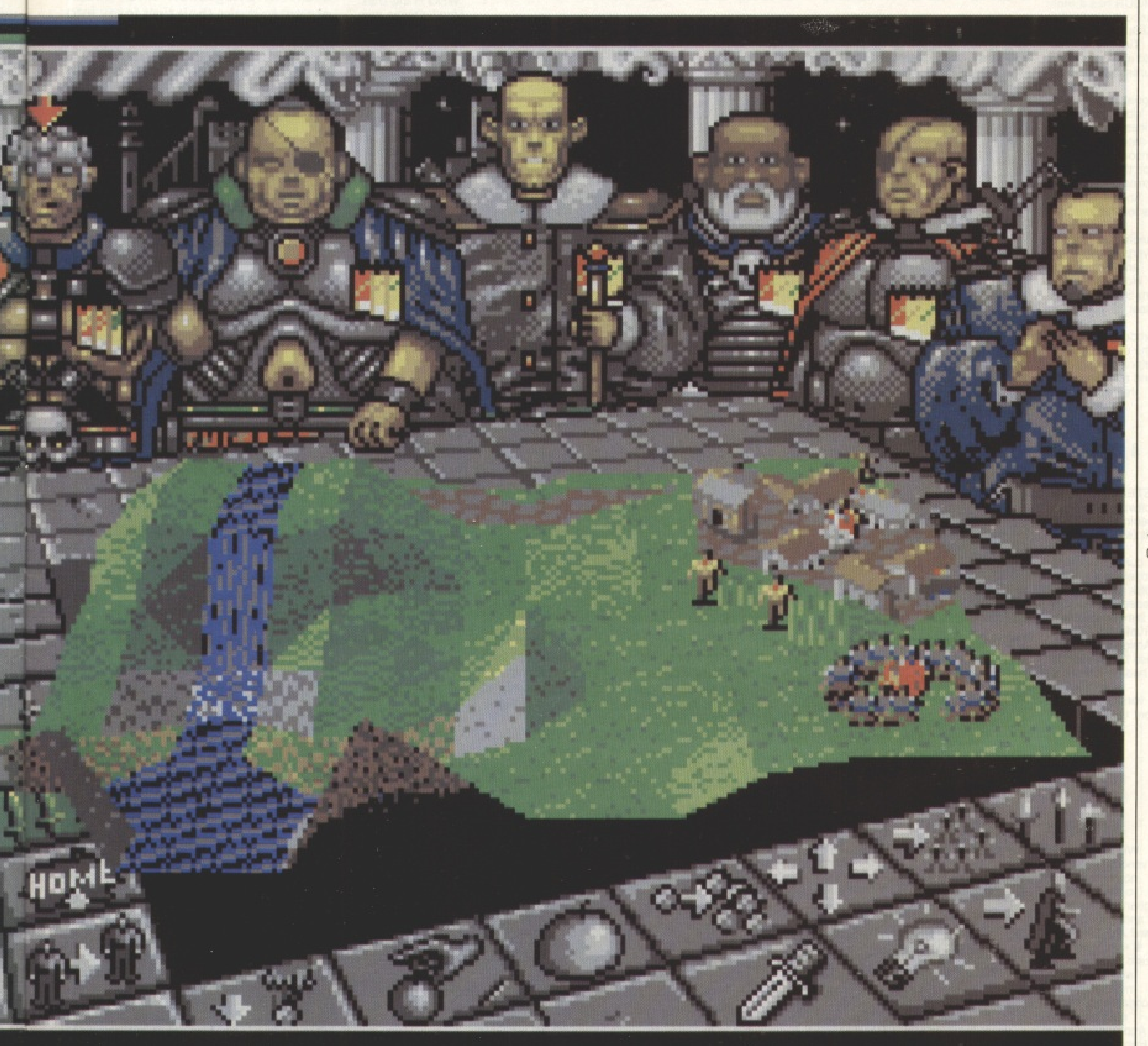
With the stunning graphics you've come to expect from Bullfrog, Powermonger is a living world of mountains, forests and rivers, sun, snows and rain, where inventiveness and strategic skill can triumph over mere brute force.

Powermonger will test you to the limit, but if you still have any energy for adventure left, these other great Bullfrog titles still lie in wait.



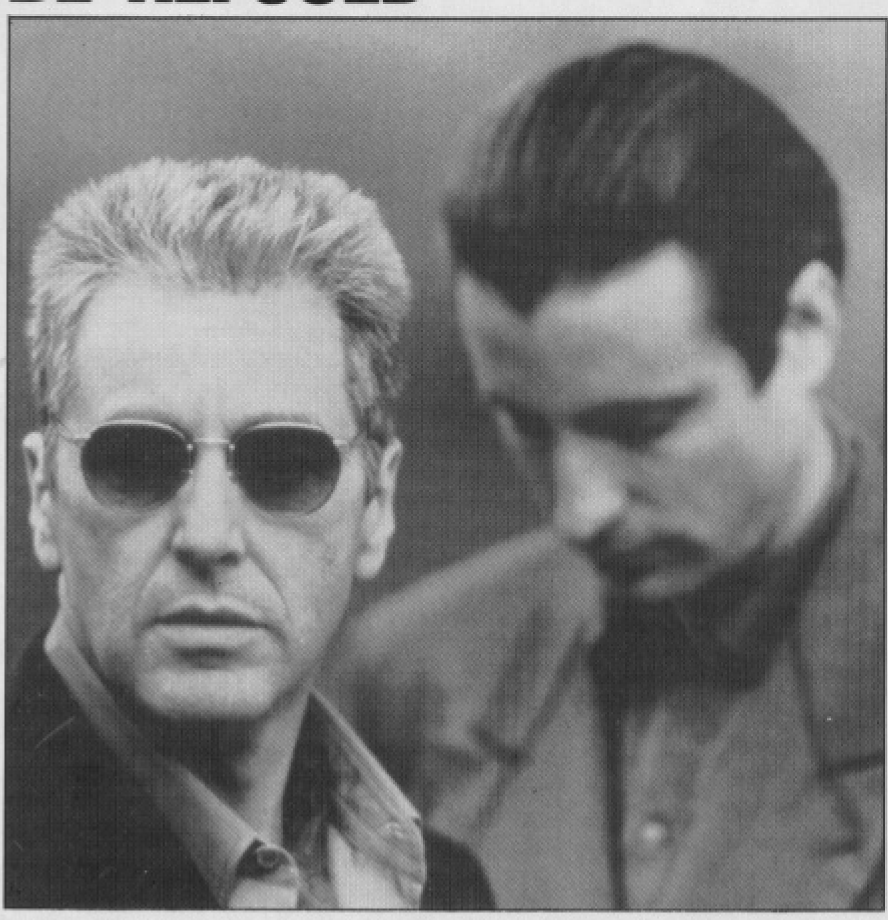


EL



"Better than Populous", Peter Molyneux of Bullfrog, Creators of Populous.

AN OFFER THAT CAN'T BE REFUSED



US GOLD recently announced that it has acquired the licence to what must be the most eagerly awaited movie sequel of our time.

Starring Al Pacino and directed by Francis Ford Coppola, **The Godfather: Part III** continues the saga of the Corleone family, and their love, loyalty, hatred, and betrayal.

Little is known about the home computer incarnations, other than that, as with **Indiana Jones And The Last Crusade**, two styles of game will be released: an interactive adventure and a more straight-forward arcade-style action romp.

Both will appear in March 1991, just as the film goes on general release. Depending on the success of these, there may be more Godfather games to follow.

KICK OFF PLAYS ON

RUMOUR has it that Anco is preparing **Kick Off 2: Extra Time**. The disk would add additional features like optional control of goalkeepers and sloping pitches. Prices and release dates are as yet unconfirmed. Also on the Kick Off 2 expansion front are Anco's **20 Year** disks for the four top UK teams, Manchester United, Liverpool, Arsenal, and Tottenham Hotspur. All the team line-ups of the last 20 years are accurately reproduced down to the correct colour strip. Again, prices and release dates have yet to be announced.

A MATTER OF COURSE

STERLING Silver Software, the team behind **PGA Tour Golf** (see Review in Issue 22), is currently putting together a course disk to include an unspecified number of famous courses. Frustrated ST and Amiga golfers will also be pleased to hear that work is underway on versions of PGA Tour Golf for those machines.

SOFT DEATH

WITH Activision 'winding down' its home computer operations, the chances of Amiga and Atari ST **Die Hard** and **Die Hard II** ever living are zero. However, as far as a second movie sequel is concerned, things aren't so slim. Apparently, if **Die Hard III** is done it will be set on the sea. Silver Pictures president Michael Levy said of the proposed film: "If the first one was **The Towering Inferno** and the second was **Airport**, then the third has to be **The Poseidon Adventure**."

DRIVIN' GETS HARDER

DIE-HARD stunt drivers will be pleased to hear that Juergen Friedrich is currently beavering away on a second Hard Drivin' **game.**

Provisionally entitled **Hard Drivin' II**, this one isn't converted from an Atari Games coin-op sequel but is adapted from the original. It has four built-in tracks, plus a track editor so you can construct your own. An added bonus is the ability to link up any two machines so you can race with a friend. Set for a December release, the Atari ST and Amiga versions are priced at £24.99, with the PC at £29.99.

As far as an official sequel is concerned, Atari Games is close to releasing the official Hard Drivin' follow up **Race Drivin'**. This features a super stunt track, twice as long as the original, and includes an incredible corkscrew loop, as well as a short circuit autocross track. It should be in the arcades later this year. Details of home conversions have yet to be announced.

ACTION FROM ACCOLADE

STRANGE worlds, space combat, and a compilation are among the treats on offer from Accolade this Autumn.

Altered Destiny is the first game to show off Accolade's new graphic adventure system. P J Barrett is an everyday sort of guy, until he gets sucked though his television set into a fantastical alternate world. This imaginative adventure will be available for the PC in November at £29.99.

Space combat is the order of the day in **Star Control**. Blending strategy and action with detailed graphics, Star Control is out now on the PC at a price of £29.99. Atari ST and STE versions will also be available at a price yet to be announced.

Accolade In Action is the company's fourth compilation of past successes. Classic titles in this collection are the Formula One racer **Grand Prix Circuit**, the three-on-three basketball simulation **Fast Break**, American football player **4th And Inches**, and the formation flying simulation **Blue Angels**. Accolade In Action should be available by the time you read this, on the PC and Amiga for £29.99.

THE DARK AND THE DEAD

'WHO is the Dark Man?' Ocean was asking at this year's CES show at Earl's Court. Well, the answer's simple: it's Sam '**Evil Dead**' Rami's latest film. **Dark man** stars Liam Neeson, fresh from **The Big Man**, as a physically deformed genetics expert who makes and wears masks which he uses as disguises during his crime-busting sprees. A release date for the movie has yet to be announced, and details on the home computer incarnations are vague. Rami is also rumoured to be considering a third Evil Dead flick. Apparently if the film is made it will be set in the dark ages and called **Medieval Dead**!

JETSETTING

VELOCITY'S excellent PC flight 'n' fight simulator **Jetfighter** was reviewed over 18 months ago (see Issue Six), and yet still interest is high regarding its availability. Well, now there's a simple solution. Anyone interested in buying a copy should contact Data Liberation Limited, Grove House, Ventnor Road, Apse House, Isle of Wight PO36 0JT. Tel: 0983 864674. The price is £39.95, and it comes on both 5 ¼" and 3½" disks.

BIG BUDGETS

DIGITAL Integration and Ocean are set to make their first foray into the 16-bit budget scene this Autumn.

Digital Integration, whose reputation has been built on its sophisticated simulation software, is expanding its operation with the introduction of the **Action 16** range, with titles retailing at £4.99 apiece.

DI is concentrate on re-releasing popular titles which were formerly available at full price. The first three titles are **Targhan** (Silmarils), and **Fast Lane** (Artronic) on PC, ST and Amiga, and **On Safari** (Infogrames) for the ST and Amiga.

Ocean's re-release range is entitled **The Hit Squad**. Prices and release dates are yet to be confirmed, but the initial line-up is certainly impressive: **Operation Wolf**, **Wizball**, **R-Type**, **Super Hang-On**, **Nebulus**, and **Cybernoid II**.

Obviously not wishing to have its nose put out of joint, old hand Virgin Mastertronic is rumoured to be 'up to something' with its 16 Blitz budget label. However, it's something that a Virgin Mastertronic spokesman refused to confirm or deny.

DREDD'S MONTHLY PATROL

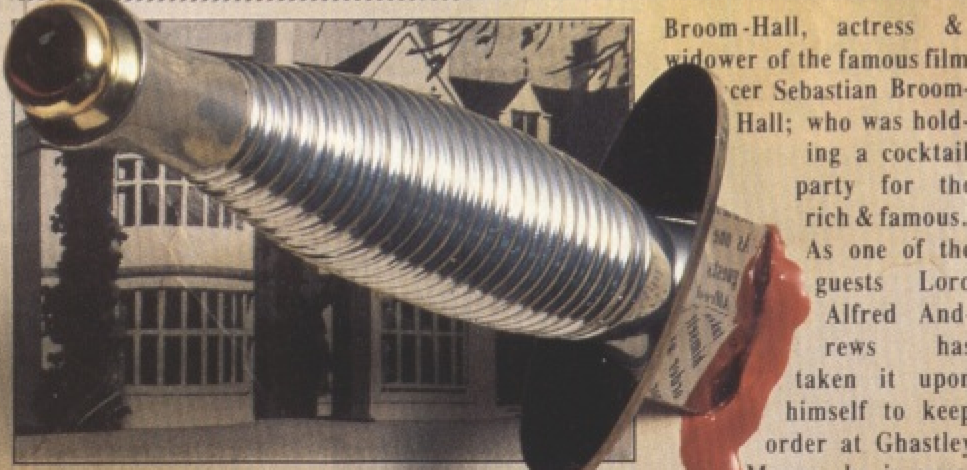
FLEETWAY, publisher of **2000AD**, **Crisis** and **Revolver**, recently unveiled **Judge Dredd: The Megazine**. This new monthly magazine has some of the UK's top comic talent producing serial and one-off strips set in the Judge Dredd universe, many involving the man himself and all in full colour. The first issue is available now for £1.50.



WE SET THE SCENE ... NOW YOU SOLVE THE ...

MURDER!

19TH JUNE 1941



'GHASTLEY MANOR' THE LOCATION OF HORRIFYING HOMICIDE

Police have today been informed of the murder of Mr Charles Innes, aged 46, an attorney from Barrington, W. Sussex. It is believed Mr Innes was stabbed to death at the home of Mrs Audrey Broom-Hall, actress & widower of the famous film [...]cer Sebastian Broom-Hall; who was holding a cocktail party for the rich & famous. As one of the guests Lord Alfred Andrews has taken it upon himself to keep order at Ghastley Manor, he is ques[...]ing Mr Larry Glover, th[...]rominent political fig[...] & Dr Victor Jones: N[...] Scotland Yard have y[...] reach the scene of the c[...], but they are estim[...]d to arrive at approx. 1[...] – 2 hours after the cr[...] was discovered.



DISTINGUISHED PEER HAS 2 HOURS TO FIND THE KILLER...!

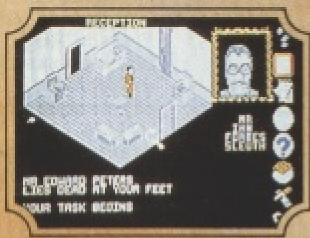
Lord Alfred Andrews has only 2 hours to try and solve the murder of Mr Charles Innes who was attending a cocktail party at 'Ghastley Manor'.
He reports, "Things are not quite as I initially thought. The guests are entwined with love affairs, disputes over inheritance & outbursts of jealous rage."
Investigations continue.



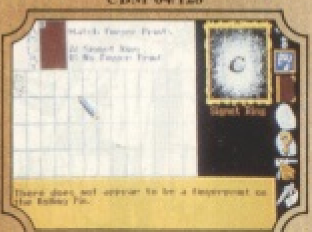
THE SCENE OF THE HORRENDOUS CRIME!



● Nearly 3 million unique murders provide ultimate re-playability ● Red herrings at every turn to throw you off the scent ● Point 'n' click control throughout ● 4 difficulty levels, from novice to super sleuth ● Over 20 potential murder weapons ● Facility to take & match finger prints ● The sleuth's notebook automatically cross-references to help you make your final decision.



CBM 64/128



Atari ST



IBM PC EGA



Amiga

U.S. Gold Ltd, Units 2/3 Holford Way, Holford, Birmingham B6 7AX. Tel: 021 625 3366.

CBM 64/128 Disk ● Atari ST
Amiga ● PC & Compatibles

THE ONE

WIN! OVER £1,000 WORTH OF SOFTWARE! IN THE GREATEST EVER GIVEAWAY!

NO BIRTHDAY would be complete without presents. But it's far better to give than to receive, so we are giving you the chance to win a very special prize. The One and the software publishers of the world have united to bring together a collection of the greatest games written over the last two years. Yes, this could be your chance to win the ultimate games library for your machine. We want three winners – one for the Atari ST, one for the Amiga, and one for the IBM PC and compatibles. Some of the games aren't available for all three machines, but suitable replacements will be included.

Simply answer these three questions, which should be a doddle for regular readers of The One, and then complete to the best of your ability the tie-break teaser. Put your answers on the back of a postcard or sealed envelope and send them to BIRTHDAY BONANZA, The One, 30-32 Farringdon Lane, London EC1R 3AU. Remember to add your name and address and state whether you own an Atari ST, Amiga, or PC.

After the specified closing date the Editor will judge the tie-breaker responses of all the entries with the three questions correctly answered. The winner in each category will be determined by the most amusing tie-breaker – in the opinion of the Editor. The next 10 entries which tickle the Editor's fancy will earn their senders a free one-year subscription to The One. A further 30 funny entries will earn their senders a The One T-Shirt (all winners will receive a T-Shirt).



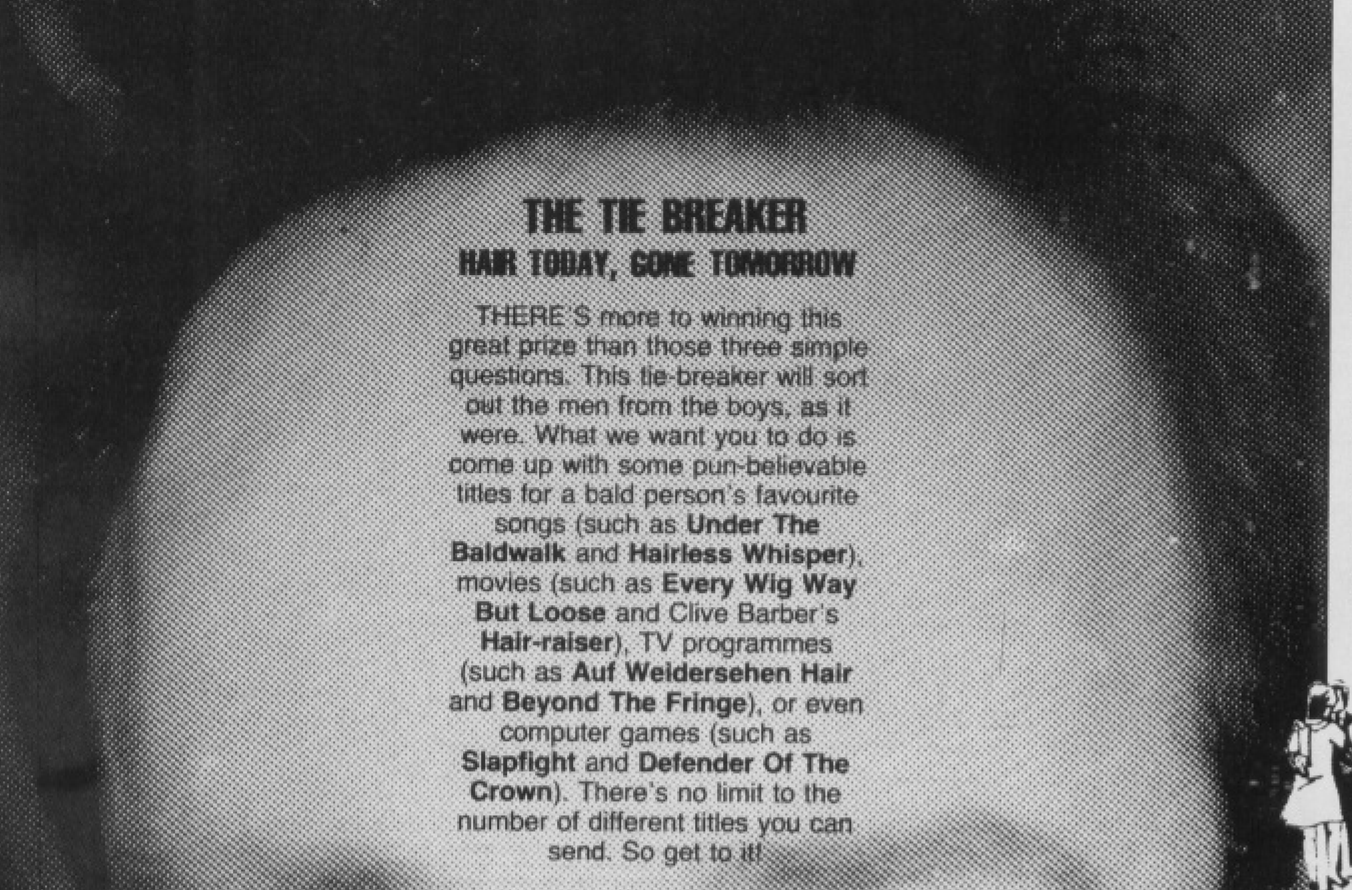


THE QUESTIONS

1) Who edits The One magazine?
A) Bobby Biro
B) Ian Ink
C) Gary Penn

2) What was the cover date of the first published issue of The One?
A) October 1987
B) October 1988
C) October 1989

3) Which famous sports personality appeared on the cover of the first issue of The One?
A) Daley Thompson
B) Duncan Goodhew
C) Jack Charlton



THE TIE BREAKER
HAIR TODAY, GONE TOMORROW

THERE'S more to winning this great prize than those three simple questions. This tie-breaker will sort out the men from the boys, as it were. What we want you to do is come up with some pun-believable titles for a bald person's favourite songs (such as **Under The Baldwalk** and **Hairless Whisper**), movies (such as **Every Wig Way But Loose** and Clive Barber's **Hair-raiser**), TV programmes (such as **Auf Weidersehen Hair** and **Beyond The Fringe**), or even computer games (such as **Slapfight** and **Defender Of The Crown**). There's no limit to the number of different titles you can send. So get to it!

GAME, SET AND MATCH

A SMALL selection of the delicious games up for grabs...

Archipelagos
Barbarian II
Batman
Chase HQ
Colossus Chess X
Corporation
Cosmic Pirate
Damocles
Dragon's Breath
E-Motion
F-16 Combat Pilot
Falcon
Fighter Bomber
Forgotten Worlds
Future Wars: Time Traveller
Hammerfist
Indiana Jones And The Last Crusade: The Graphic Adventure
Indianapolis 500
International 3D Tennis
Jack Nicklaus' Golf
Jet Fighter
Kick Off
Kick Off 2
Knights Of The Crystallion
Licence To Kill
Loom
Midwinter
Nebulus
The New Zealand Story
Night Hunter
The Ninja Warriors
Operation Stealth
Operation Wolf
Paperboy
Photon Storm
Pipemania
Player Manager
Populous
Projectyle
Robocop
Rock 'n' Roll
Shadow Of The Beast
Starglider 2
StarRay
Strider
Stunt Car Racer
Turrican
TV Sports Football
Ultimate Golf
Xenon 2: Megablast

And Many Many More!

THE RULES

Only one entry per household allowed. All entries must be received by October 28th at the latest. Entry by employees of EMAP Images and all other companies involved, or their relatives, are ineligible. The Editor's decision is even more final than your last Rolo.



THE COMPANY LINE

THIS competition was made possible thanks to the following publishers...

Accolade
Activision
Addictive
Anco
Arc
CDS
Core Design
Data Liberation Limited
Digital Integration
Domark
Electronic Arts
Electronic Zoo
Elite
Empire
Gremlin
Hewson
Infogrames
Krisalis
MicroProse
Millennium
Mirrorsoft
Novagen
Ocean
Palace
Psygnosis
Rainbow Arts
The Software Business
UbiSoft
US Gold
Virgin Games

THE BARE FACTS

FIVE hair-raising facts about baldness.

THERE is no known cure for baldness. However, baldness can be prevented by castration.

WOMEN rarely go bald.

SHOCK can cause baldness.

BALD people are sometimes referred to as 'baldy', 'bald eagle', 'chrome-dome' or 'slap-head'. Bald people are also often compared to billiard balls and coots.

SOME people refuse to go bald gracefully and resort to wearing a wig, sometimes known as an 'Irish Jig', 'Syrup' (Of Figs) or 'Rug'. Shining examples of famous wig-wearers include entertainers Paul Daniels and Bruce Forsyth.



LORD BRITISH PRESENTS...
Worlds of Ultima®
THE SAVAGE EMPIRE™
ENTER a land that time forgot!
BATTLE prehistoric creatures!
MEET exotic, savage natives!
EXPLORE ancient mysteries!
Two-fisted adventure!
Spine-tingling graphics!
Pulse-pounding sound!
Cliffhanging excitement!
ORIGIN™
We create worlds.
MINDSCAPE INTERNATIONAL
M I N D S C A P E

Laurence Scotford gets caught up in the plot of Mindscape's maze, pausing only to chat to its creator – veteran programmer Tony Crowther.

CAPTURING THE IMAGINATION

TONY CROWTHER SOFTOGRAPHY

IN ROUGH chronological order...

- **Amazing** (Superior Systems)
- **Haunted House** (Alligata)
- **Squasha Frog** (Alligata)
- **Brands** (Alligata)
- **Battletank** (Alligata)
- **Damsel In Distress** (Alligata)
- **Balloon Rescue** (Alligata)
- **Aztec Tomb** (Alligata)
- **Killerwatt** (Alligata)
- **Bug Blaster** (Alligata)
- **Loco** (Alligata)
- **Blagger** (Alligata)
- **Son Of Blagger** (Alligata)
- **TRAP** (Alligata)
- **Kettle** (Alligata)
- **Monty Mole** (Gremlin)
- **Suicide Express** (Gremlin)
- **Potty Pigeon** (Gremlin)
- **Black Thunder** (Quicksilva)
- **Gryphon** (Quicksilva)
- **William Wobbler** (Wizard development)
- **Challenge Of The Gobots** (Ariolasoft)
- **Centurions** (Ariolasoft)
- **Killer Rings** (Ariolasoft)
- **Zig Zag** (Mirrorsoft)
- **Bombuzal** (ImageWorks)
- **Fernandez Must Die** (ImageWorks)
- **Phobia** (Imageworks)
- **Captive** (Mindscape)

IF YOU thought the Guinness Three had a hard time, spare a though for the hero of Tony Crowther's latest creation. He's been locked up in suspended animation for hundreds of years for a crime he didn't commit, and had it not been for a timely computer fault he would have stayed that way too.

As it is he wakes to find himself in a storeroom with no immediate prospect for escape. Until, that is, he discovers a briefcase computer capable of controlling droids able to penetrate his prison and release him.

Captive is essentially a 3D maze game, albeit a very complex one. The droids are controlled via the icons on the computer in a similar manner to other games of this ilk, such as **Dungeon Master** and **Corporation**. However, unlike those two, Captive is far more a case of blast and run than sit and think.

Each level has a short external section to negotiate before entering a torturous underground labyrinth. A level is destroyed by blowing the reactor, which can only be reached by using the correct combination of keys and objects in the right places.

What makes Captive unique in its field is that its world is not constructed from specifically designed elements, but created by a special program called The Architect.

"There are only a certain number of levels you can fit in if you use pre-set data," Tony explains. "The Architect produces a completely different puzzle every time it is used. There's no point in producing extra levels for this game – you've already got as many as you could possibly want."

"Each level has a fixed random seed, so they'll be the same on all machines. The generator can do absolutely everything. The only problem I had with it was with keys being placed behind the door they open. The generator has to know where it can safely position keys. It takes just three seconds to produce a level."

"I know now it's possible to write other games using The Architect, but I can't use the same algorithm again. Future games'll still be based on the same principle though. The selling point of this system is that you need never play the same game twice."

"I've got plans for a **Captive 2** which'll be more problem orientated. I'll have to adjust the existing 3D routines to let you to look up and down as well. This new game'll be something like **Bombuzal** in 3D."

The inspiration for Captive came from two Electronic Arts games: **Wasteland** and **Deathload**. "But these both used a pan view while I'd decided to go for a 3D view," Tony explains. "In that respect the game's influenced more by Dungeon Master. I wanted to create a role playing game you wouldn't get bored of – a game that'll never end, so you can feasibly play it for years and years. There are 65,000 levels in Captive with 500,900 different missions. I reckon it would take at least 50 years to complete them. My brother is on mission six, and he's been playing it for a while now."

"The problem with a game like this is it can get repetitive. Captive avoids this because you'll never see anything twice. I've only told the program what it can't do, so the possibilities are almost endless. The level generator does create chained puzzles and the areas actually look man made, although they are very complex. You can often think you've cleared a level and then you find another door. There are also branches that go nowhere, so to complete a level you have to cover most of the map. I've put in little devices to help you map it, although it's possible to play a level without ever mapping."

Surprisingly, it's taken Tony around a year and two months to write Captive. "I can usually turn a game around in about two months. Captive is very complex though, and the only thing I haven't done myself is the playtesting which I left to my brother."

"This is the first big project I've done on the Amiga. Phobia was really just a 64 conversion. So I had no library routines and had to create everything from scratch. Maze games are easy to do, but it's difficult to make them fast. Dungeon Master was not as fast as it could have been because it was written in C. Captive is written entirely in 68000 code."

Despite the power 16-bit has to offer, Tony's favourite machine is still the Commodore 64, "because it's the best 8-bit machine. Games always looked nice on that machine whatever you did. The ST would have been a great machine if it'd been released at same time as the 64. The Amiga is much better. I've written my own DOS for both the Amiga and ST. It fits in just 4K and it's going to take hackers some time to crack this one."

As far as the new breed of consoles and CD-based machines are concerned, Tony's impressed but not enough to write for them. "I've only just seen the GameBoy and it's amazing. I had a Sega Master System but it got pinched. These things are great for writing arcade games because they're designed along the lines of arcade machines. I've had offers for console work but I'm wary at the moment. I'd like to convert Captive but that'll depend on sales."



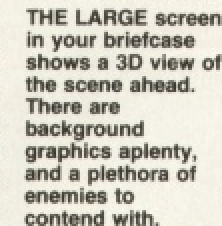
THE BRIEFCASE computer boasts a comprehensive set of buttons for controlling the rescue droid. The five small monitors at the top of the case initially do nothing, but their use becomes apparent as you collect useful bolt-on devices.

"I've heard about the CDTV and it sounds amazing. How the hell you write for it I've no idea. I don't know if the availability of high quality CD sound and extra storage is going to be enough to warrant the extra expense in developing games for it. It's going to take three years and lots of manpower to produce anything decent, then if it's a flop you've wasted all that time and money. I can't imagine myself writing a project for it."

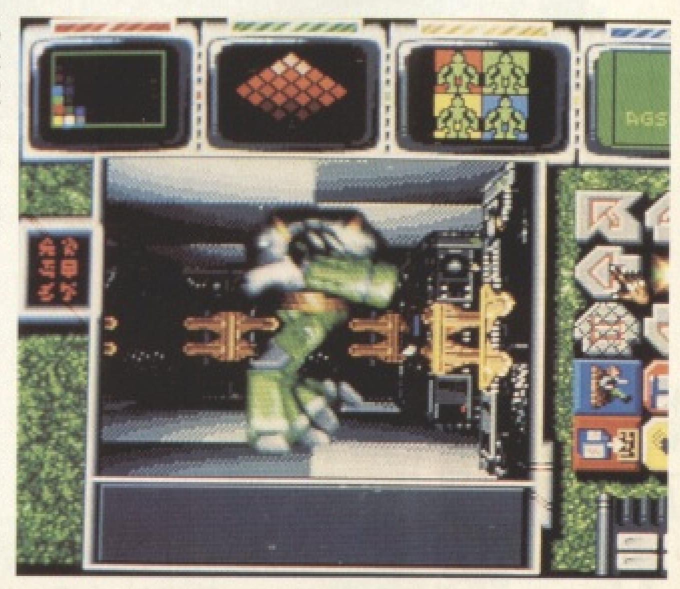
"The next stage for me is a PC version of Captive. I hope to do it myself – it'll be my first PC project. I've been offered a new project which is a film tie-in. The trouble with film licences is that some people've got some funny ideas. I'm really looking forward to working on Captive 2, but I really have to wait and see how sales of this one go."

"It's the older folk who are buying software now. They want to test their brains as well as their reflexes. The move'll be towards software that can be lived."

Even so, Tony believes that "things haven't changed that much for programmers. People still want the sort of simple games that were around at the beginning. Occasionally there are trends for certain types of games, like football simulations, but I'm not interested in following these. There are more budget software houses, so it's still as easy to sell games – you just don't make as much anymore. Software has to be a lot more classy to succeed now."



THE LARGE screen in your briefcase shows a 3D view of the scene ahead. There are background graphics aplenty, and a plethora of enemies to contend with.



A MAN FOR ALL SEASONS

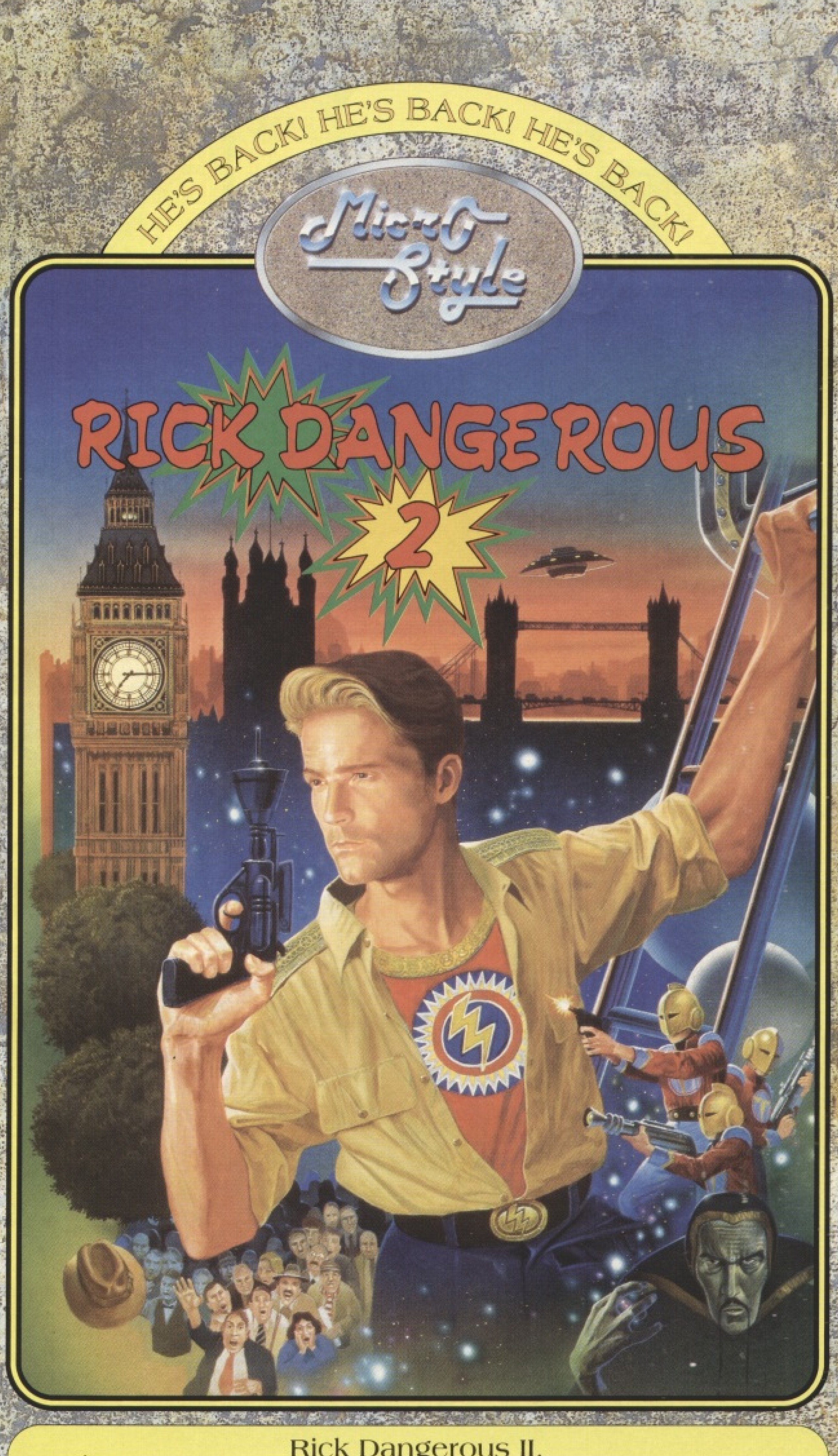


TONY CROWTHER has been around for a long time. He was already a big name in the days when the VIC-20 was the hottest thing since Marilyn Monroe, and his career since then has been... Well, prolific.

With nearly 30 games to his credit, only one of which (**Killer Rings** for Ariolasoft) was written as a budget release, Tony is certainly no novice. And yet, he's a newcomer to the 16-bit machines, having up till now concentrated on the Commodore 64.

Perhaps because of the length of time that he has been in the business Tony has remained very much a programmer of the old school. He works largely alone, tackling as many of the aspects of each project as he can. He is also quick to brush aside the advantages of high-level languages like C. He still writes entirely in machine code, but manages to turn projects round in half the time taken by large production teams with a host of expensive development tools.

All being well, Captive should prove to be the beginning of a reputation for Crowther as an impressive 16-bit programmer as well as one of the most respected 8-bit coders in the industry.


HE'S BACK! HE'S BACK! HE'S BACK!
MicroStyle
RICK DANGEROUS
2
Rick Dangerous II.
The Man in the Hat is Back..
IN A FLASH !

FROM DOMARK WITH LOVE

Laurence Scotford enters into the spirit of Perestroika and Glasnost to trade words with Domark's men at The Kremlin.



THE KREMLIN was created in March of this year as Domark's official in-house development unit. Led by John Kavanagh, the team is responsible for enhancing the reputation that Domark has gained for licensed and (occasionally) original product.

According to John, success comes from finding the right programmer for each project. While there are some people who enjoy the challenge of squeezing somebody else's coin-op code onto a machine not designed to run it, there are also some highly imaginative programmers who only want to work on original wares.

The Tengen-Atari Games licence has meant that "we've learnt a lot about the way they implement gameplay and learning curves in their games. It's very clever because the player doesn't really notice any sudden increase in difficulty. We've tried to emulate this in our own designs."

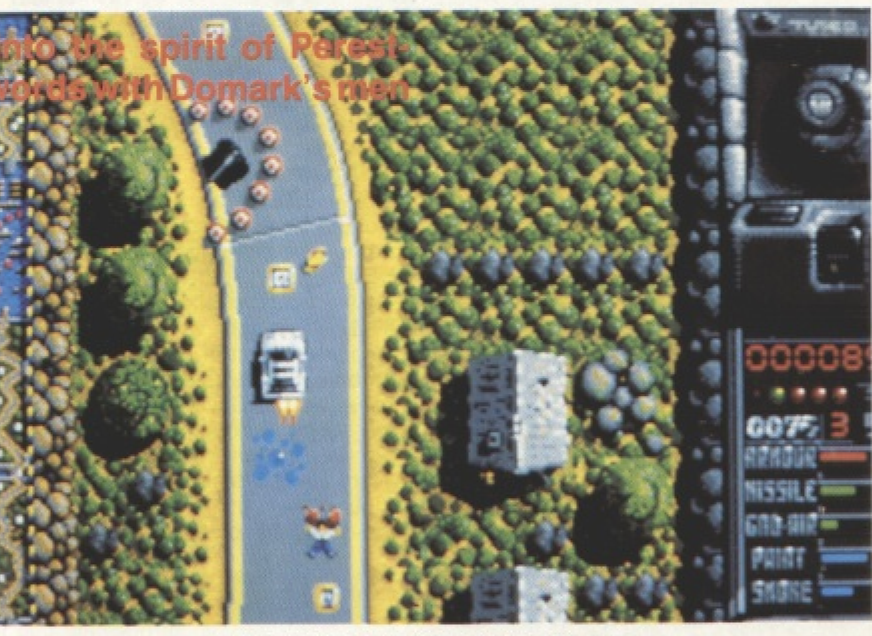
And they need to. John agrees that the quantity of coin-op licences are decreasing, but he sees the problem as being the restrictions imposed by coin-op manufacturers rather than a fall in the popularity of arcade games. It's natural that companies such as Sega want to keep licences for their own machines. The Kremlin is confident, however, that the relationship it has with Atari Games is strong enough to last for quite some time into the future.

"I'm glad to see that original games are becoming popular again though," says John. "It was nice to see Geoff Crammond's **Stunt Car Racer** doing well last Christmas in the face of such strong competition from coin-op licences. We are certainly interested in broadening our product base to include more original games."

The Kremlin is by no means ignoring the new media coming onto the market. **Trivial Pursuit** is making a comeback as a CD product along with a couple of other licences which are remaining undisclosed for the time being. The team is trying to source CD material in a compatible format so that developing for the IBM PC with CD, Amiga's CDTV and the Fujitsu's FM Towns is done all at once.

Work is also underway on titles for the new Commodore and Amstrad consoles, with **Klax** being one of the forerunners. John sees no reason why the Commodore console should not corner a large chunk of the UK console market, especially with Nintendo seemingly reluctant to take it seriously. The problem with developing for the Nintendo and Sega machines is the restrictions enforced by the manufacturers.

With the promise of original product to back up its strong reputation for licensed wares, and releases across every popular format, the future for Domark – and The Kremlin – looks very exciting indeed.

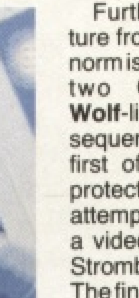


THE SPY WHO LOVED ME

HAVING snapped up the licences to all the recent Bond movies, Domark is now casting its net back to the early 007 days. **The Spy Who Loved Me** is, like all the previous binary Bond romps, a multi-level affair.

The first section is very reminiscent of Sega's classic coin-op **Spy Hunter**. Driving along a winding and extremely hazardous road, Bond blows away enemy vehicles and collects points for more powerful add-ons (gained by driving into the back of a truck).





Ardent Bond-ites will be pleased to note that there's also a speedboat chase section. This leads on to an underwater shoot 'em up sequence inspired by the section of the film in which Bond's Lotus Esprit becomes a submarine of sorts.

Relief from the arcade sequences comes in the form of a **Mastermind**-style puzzle sequence in which two sets of symbols are matched to reprogram the computer controlling a fleet of nuclear submarines.

Further departure from the Bond norm is provided by two **Operation Wolf**-like shooting sequences. In the first of these you protect Bond as he attempts to destroy a video camera in Stromberg's ship. The final sub-game is set in the corridors of Stromberg's base and sees you shooting his henchmen before facing metal-mouthed Jaws and ultimately Stromberg himself.

The Spy Who Loved Me is due to explode onto your monitors early in October, priced at £24.99 on all formats.





ZIP CODE

SAT IN John Kavanagh's office at The Kremlin is an Archimedes 440 workstation that is the heart of Domark's programming operation. The machine is linked, via modem, to Atari Games in the States and to all the freelance programmers over here so that code can be zipped back and forth at the touch of a button. This slices weeks off the development time of most projects.

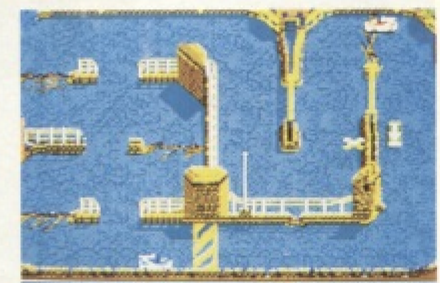
Domark also plans to use the machine as the basis of a fully interactive public bulletin board. Domark followers with compatible modems will be able to get all the latest news as well as send their own comments and queries. The latest music and rolling demos will also be available for downloading. More details when we have them...



ATARI GAMES Hydra **makes motorcycle couriers look like pussycats. The hydracraft is a futuristic vehicle able to fly, drive, and power through water while taking out all those nasty guys who just don't want the mail to get through. Hydra has only recently been licensed by Domark, so the conversions probably won't appear until the second quarter of 1991.**







DUE OUT by the time you read this are the conversions of Atari Games' Badlands **(see Arcades, Issue 20), developed by hit programming team Teque. Badlands is a** Super Sprint**-style racer with a difference. Set 50 years after the nuclear holocaust, sprint racing has become a ruthless battle between armed opponents. There are eight track layouts and eight animated backgrounds that change depending on occurrences during the race. Extra points are stacked up to buy custom car options. It's all yours for £24.99 on the Atari ST, Amiga and IBM PC and compatibles.**



THUNDERJAWS takes the classic undersea adventure to its metallic extreme. Dive into the deep end, either solo or with a friend, and tackle cybernetic sharks and mutant mantas, and rescue beautiful maidens before they get turned into lethal lizard ladies. Conversions of this new Atari Games coin-op should be complete in time for the second quarter of next year.

TOOLBOX

MUCH OF the coding at The Kremlin is done on IBM PCs linked to target machines. The team has opted for Realtime's **SNASM** as a general development package rather than the more usual PDS. The boys also use one or two pieces of home-grown software, like a map editor for the Atari ST which usefully chops up **Degas Elite** screens into manageable chunks.



THE KREMLIN John Kavanagh (standing), with (from right to left) Tony West, Marcus Goodley and Colin Boswell.



IF YOU long to mutter with pride the sort of cliches of which pirates are so fond then Atari Games' Skull & Crossbones **is the one for you. This swashbuckling, booty-abundant romp through hordes of homicidal maniacs by the seaside is due to appear on the home machines towards the end of the first quarter of 1991.**

MiG-29

NOW HERE'S an appropriate flight simulator for the Kremlin. This is the first time that a Soviet fighter has had a game all to itself (the MiG-29, along with its less capable relations the MiG-31 and the MiG-27, featured with American and European aircraft in Activision's **Fighter Bomber**). The MiG-29 'Fulcrum' is the most advanced Soviet fighter to date, but even so it still doesn't boast the sort of fly-by-wire system so beloved of Western military aircraft designers.

You might think that the lack of state-of-the-art on-board computerised systems would put the Fulcrum at a disadvantage, but surprisingly this is not the case. The MiG-29 easily holds its own against any other modern fighter. This would seem to support the recent theory that new generation American fighters are so complex that pilots are being overloaded with information to the extent that their flying performance is severely affected. In addition, because the MiGs have fewer parts they are a lot more reliable and easier to maintain.



The incentive to develop a simulator of a Soviet aircraft came from the over-saturation of the market with simulations of American aircraft. The MiG-29 is also gaining itself quite a reputation. It's been sold to many countries like India, and even some that have recently made the headlines – like Iraq. The possibility that the united Germany may be placing an order for more is likely to throw the plane further into the limelight.

MiG-29 is being developed by Simis, a team of four ex-British Aerospace programmers, previously responsible for developing a Harrier Jump Jet simulation. Their small system experience includes **Interdictor** on the Archimedes.

In MiG-29 there are five missions to play and a secret mission if you complete all these. The missions are to be played in order because they are designed to slowly introduce you to all the aspects of flying a MiG-29.

The tasks begin with surveillance of an American Submarine trapped in the ice in the Bering Strait, progressing to patrols on the Russia-China border. The final mission incorporates all the skills gained in the first five and involves many flights.

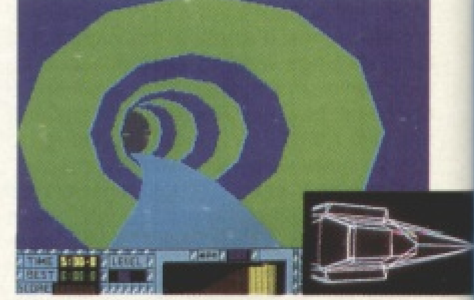
The PC version of MiG-29 should appear in early December, at a price to be determined. Atari ST and Amiga MiGs won't take off until early 1991.



S.T.U.N. RUNNER

WHO NEEDS a Formula Two simulation when Atari Games' **S.T.U.N. Runner** can achieve simulated speeds of up to 900 miles per hour! This unusual 21st century race (see Arcades, Issue 16) takes place down a series of tunnels, with bonus stars to collect and obstacles and opponents to avoid or destroy.





The Kremlin is currently undertaking the rather onerous task of translating the super-fast 3D polygons to the home machines. This is far from easy, as the coin-op features some 380 different 3D objects, all fully light shaded. And with an average of 250 points per item, some of them are very complex indeed. The objects were all originally designed on an Apple Macintosh using some sophisticated CAD software.

To maintain the speed of the coin-op, The Kremlin is having to simplify most of the shapes. The tunnels will be rendered in two colours, each with four shades to achieve the illusion of depth. Eight colours will be used for each foreground object.

The team has picked up some interesting tricks from the original machine. Some objects have undefined sides, simply because those sides are never seen. The more detailed objects also have pre-drawn two-dimensional doubles which are used in the distance. The fully three-dimensional objects are then used close up.

A November release has been set, along with prices of £24.99 for the Atari ST and Amiga, and £29.99 for the IBM PC and compatibles.

Night Shift

Kati Hamza gave up her day job to find out about the darker side of toy manufacturing.

PROJECT
Night Shift

PUBLISHER
Lucasfilm Games And US Gold

AUTHOR
Attention To Detail
Chris Gibbs (Graphics & Design)
Jon Steele (Amiga & ST Programming)
Robert 'Fred' Gill (PC Programming)

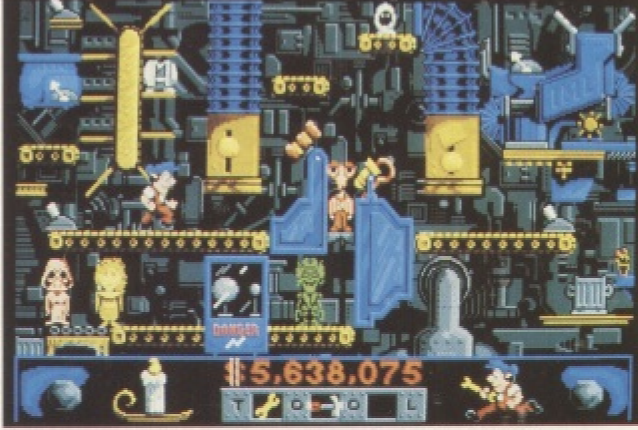
INITIATED
March 1990

RELEASE
AMIGA
November

ATARI ST
November

IBM PC AND COMPATIBLES
November

THESE sprite animation frames featuring Night Shift's main characters were drawn using ATD's own in-house art package which they prefer to anything that's commercially available. "This way whenever we need to do something specific for a game we can just add it to the art package – we don't need a separate utility."



A DILIGENT toy-maker requires speed, skill and total concentration. One slip could mean the difference between a small but perfectly formed Darth Vader and an upside down, multi-coloured Luke Skywalker with an Indiana Jones head.

ONCE UPON A TIME there were five graduates who wanted to make a living. They all had degrees in software or electronics so they pooled their resources and started up a company. They called it Attention To Detail.

Two years later the Brummy quintet (Chris Gibbs, Martin Green, Jon Steele, Robert Gill and Jim Torjussen) has experienced a mixture of bad luck and success. On the plus side they have Activision's quality ST conversion of Atari Games' **Super Sprint** ("it's surprising how many people remember it"), an animated sequence for the pub trivia game **InQuizitor** and umpteen serious business applications. The low spots were developing **Last Ninja 2** for the much-hyped-but-never-released Konix console and being let down part-way through developing a PC Engine conversion of **Weird Dreams**.

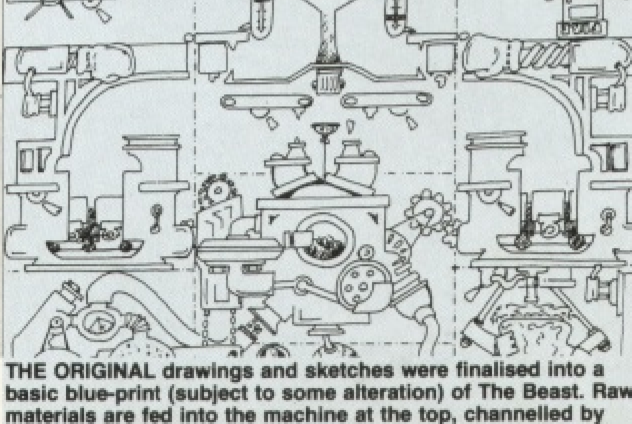
Night Shift is the first ever out-of-house project Lucasfilm Games has funded from inception, but the original idea and the design are both the work of ATD. It all stems from a brainstorming session the quintet had two years ago. Back then they came up with the concept of a huge machine, complete with cogs and moving parts, and did a few sketches – but it wasn't until Lucasfilm Games took up the project earlier this year that they set to work to come up with a finished blueprint.

The action now takes place in a ramshackle doll factory called Industrial Might and Logic (not under any circumstances to be confused with Lucasfilm's highly successful special effects team, Industrial Light and Magic). Its central machine, nicknamed The Beast, is huge, highly dangerous and extremely temperamental. If Fred or Fiona Fixit (IML is an equal opportunities employer) don't race up and down its platforms, recharge the battery, light the bunsen burner, and perform all the essential maintenance that keeps it running, they won't make up their shift quota and will find themselves out of a job.

ATD deliberately wanted to produce something that was wholesome, family fun. Chris Gibbs, graphics impressario and spokesman for the gang of five, explains: "Some of the early ideas involved people being caught between gears. It was all getting a bit sick and I didn't want to do the graphics for it, so we decided to make it purely cute."

Night Shift works primarily as a visual puzzle ("you work out what to do by observing how the machine works") and has its roots in an obsession with gadgets and machinery. "It's supposed to be like an executive toy with lots of dials and levers you can play around with. It's a platform game in the sense that you jump around, but it's also got a strategy element because you want to see what things do."

IML's safety standards are so appalling, most night shifts involve dodging a mad lawyer who's trying to hit you with a writ. His tactics may cause you to fall and hurt yourself – injuries are viewed as visits to the sick room and cut great chunks out of shift time. Note that some parts of the machine are silhouetted behind smoked glass panels. The further you get the more parts of the machine are revealed – and that means more temperamental components to fix.


THE ORIGINAL drawings and sketches were finalised into a basic blue-print (subject to some alteration) of The Beast. Raw materials are fed into the machine at the top, channelled by sophisticated machinery into moulds for the head and body, then painted, dried and stuck together. After passing through quality control they get chucked into the appropriate crate.



ALL 15 of the toys The Beast is capable of manufacturing are taken from Lucasfilm's most famous movie and computer creations. How many can you recognise?

There are at least two good reasons why Lucasfilm Games liked it. Firstly, "they saw it almost like a sequel to **Pipemania** – not a direct follow-up but something very much in the same sort of mould." It also provided the ideal merchandising opportunity: the dolls are all miniatures of Lucasfilm's greatest heroes – from R2D2 to Zak McKraken.

Apart from specifying the style of toy – the original specification featured the machine producing cuddly bears – the Americans have left the bulk of the design and development (mainly carried out on PCs) to ATD. Lucasfilm Games has, however, been an invaluable aid in testing and fine-tuning the difficulty – one of the hardest things to judge when you spend months with your nose to the monitor.

Sound is the only element being developed out of house. With the music for **Starglider**, **Starglider 2**, **IK+** and **Carrier Command** behind it, Uncle Art is aiming for a more metallic feel in Night Shift. "The aim is to keep very much in tune with the engineering factor. The soundtrack is built up out of a lot of mechanical elements overlaid with individual sound effects."

It's only a matter of weeks before Night Shift hits the shelves, so after Fred and Fiona Fixit, what comes next? Well, there's talk about a Sega Master System conversion and two games for Mirrorsoft – one featuring 3D tunnels, **S.T.U.N. Runner** style, and another using a revolutionary variation on the typical sprite. There are also plenty of serious document image processing packages in the pipeline – "our knowledge of fast display routines from games comes in very useful for that kind of application". After all that, what ambitions could they possibly have left? "Oh, well – we'd love to work some more with consoles."

INDUSTRIAL LIGHT AND MAGIC

INDUSTRIAL Might and Logic, the company that employs Fred and Fiona Fixit is a low-budget, high risk organisation which has trouble making ends meet. Industrial Light and Magic, the special effects division of Lucasfilm, couldn't be more different. ILM has created fantastic explosions, big bangs and spectacular illusions in all of George Lucas' films since **Star Wars**, won five Academy Awards (for **The Empire Strikes Back**, **ET**, **Return Of The Jedi**, **Indiana Jones And The Temple Of Doom** and **Innerspace**), two British Academy Awards and an Emmy.

Computer graphics have revolutionised what ILM can do. Among the company's most acclaimed pieces of work is the alien pseudopod from **The Abyss**. The challenge was to create a shimmering 3D snake whose face would reconfigure into a 3D mirror image of the film's stars. ILM gave the computer-generated pod an imaginary spine that could be moved by manipulating a series of pivot points, to create the snake-like movement. The rippling surface effect was created by making bumps on the pod's surface and then animating them to look like water. To create the faces, a 3D digitiser was used to scan the actors' expressions and manipulated by ILM's computer graphics system.

Similar techniques were combined with puppets from ILM's creature shop to create the rapid ageing of Donovan at the end of **Indiana Jones And The Last Crusade**. Shots of latex skins in different stages of decay stretched over a puppet's head were smoothed out into a continuous process by an ILM technique called 'morphing' – stretching pictures to align them, then cross-dissolving the images digitally to create the final effect.

This type of digital compositing has advantages over assembling images on a more traditional optical printer. There's no longer any need to create flying effects, for example, by rigging the actor or object up with wires and shooting them against a blue screen, then assembling the backdrops and removing the wires by optical compositing later.

Instead, the action can be shot mostly on location and the wires and supports removed later by a digital technique known as wire removal. In the jet skateboard scenes in **Back To The Future Part II**, the board was actually supported by a pipe. Later, the exact type of film grain that should have been there was simply slotted in.

LEMMINGS are the bane of a Fixit's life. The only way to get rid of the critters is to suck them up with a handy hoover pick-up or set a lemming trap. Today they roll around, get in your way, pollute the paint by jumping into it and turn vital switches on and off. Tomorrow they may do all this and more on foot – there are plans to redraw them with legs.



TOGETHER with Lucasfilm Games, ATD has put plenty of emphasis on presentation. There's an elaborately designed high-score table plus extensive and suitably atmospheric packaging which comes complete with a magazine article, an employee's handbook and a repair guide. These frames for Fixit's jalopy are taken from a series of between-level sequences which demonstrate how fame and fortune come to toymakers who are good at their job.



HARD labour adds up to money. Gradually Fixit's first home, this tiny rundown shack, is transformed into a shift worker's dream – complete with cat, kids and double garage.



MEMORANDUM

For Attention Of...Fiona Fixit
From...............Frank Foreman
Re.................Current Status

Date.......6 September 1990
Security code:

Earnings.........$1,000,154

Shift Number.......45
1 hr 1 min



ONE OF Lucasfilm's major contributions was the concept of Night Shift printouts. As well as a job memorandum and a certificate of termination of employment, you can ask for a work assessment like this one. If you put them side by side you can see the notepaper's design has been cribbed directly from Industrial Light and Magic's real-life embossed sheets.

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& AMIGA

Screen shots are only intended to be illustrative of the gameplay and not the screen graphics which vary considerably between different formats in quality and appearance and are subject to the computer's specifications.

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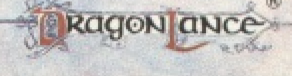
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Takhisis, Queen of Darkness, and her Draconian hordes have overrun much of the homeland of Krynn. Even the elven armies of Qualinost, valiant in their resistance of this evil power, struggle on the edge of defeat. Heroes of the Lance come forward ... or Krynn will forever be consumed by evil!

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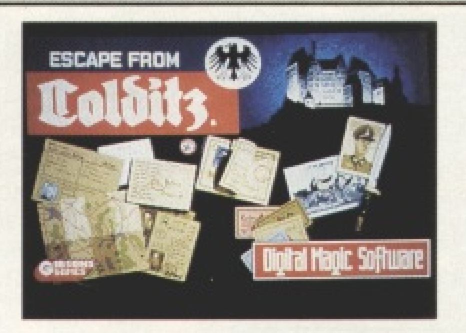
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The Germans guarded it, the Allies escaped from it and Digital Magic Software licensed it. Colditz Castle, Home Sweet Home for hundreds of captured soldiers during the war, was once declared escape-proof. Kati Hamza digs up the dirt.



ESCAPE TO VICTORY

ON APRIL 11 1941, French officer Lieutenant Alain le Ray waited until the column of prisoners returning to the castle from their daily exercise had reached a curve in the path, leapt down a short embankment, scrambled into a cellar and made his way cautiously through the park – straight towards three guards playing football. Sweating, he crept back to his hiding place and waited. Half an hour later, the lieutenant tried again. This time his luck was in. He reached the castle's perimeter wall, scrambled over and walked out into the evening light.

Lieutenant le Ray had pulled off the first ever successful escape from Colditz Castle. He was lucky. Of the 400 prisoners who attempted escape from Oflag IVC (the camp's military title) between 1941 and 1945 only 30 actually made it home. Three hundred were caught in the attempt and never even got as far as the walls. One hundred and thirty escaped but were later recaptured.

The castle had a history of trouble. It was built in 1014 as a royal hunting lodge – a peaceful place where the local aristocracy could relax. Over the next 500 years it witnessed successive sieges and battles, was razed to the ground, rebuilt, burnt down again, ravaged by plague and plundered by Swedes.

For most of the 19th Century it was a mental asylum. In 1933 it was briefly commandeered as a concentration camp for communists before finally being designated a war prison in 1939. At first inmates were mainly Polish and Belgian, then German top brass declared it the ideal location for a Sonderlager – a maximum security prison for hard-core escapers: mostly British, American, French, Polish, Belgian and Dutch.

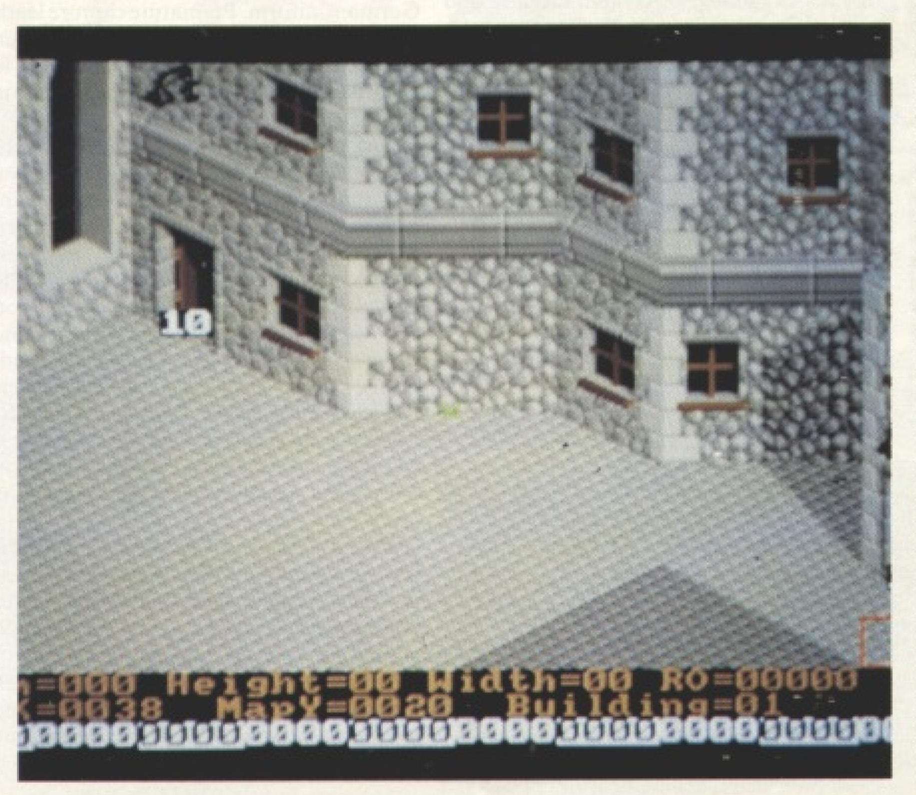
Oflag IVC was more closely guarded than any other German camp. The were four roll-calls per day, multiple check-points and at times the ratio of guards to prisoners was one-to-one. Nevertheless, those 30 successful break-outs gave Colditz a better escape rate than any other camp. In creating their high security Sonderlager German HQ had overlooked two things.

The first was the castle's huge potential for escape. Colditz was a large, rambling place full of disused cellars, spacious attics and enough empty rooms to provide ample scope for the production and concealment of illicit tools, disguises or equipment.

The second was the prisoners' expertise. The Germans were effectively staging an escape artist's convention. All the captured Allies' best forgers, engineers and explosives experts were suddenly together in one place.

In fact the highly organised escape network with escape officers, committees, intelligence men, equipment workshops and limited communication with the outside world, became more and more sophisticated over the years. It had to be. Those who escaped showed exceptional courage and succeeded against terrible odds. Some climbed through windows, others tunnelled their way out, others still perfected disguises so flawless they simply walked out through the castle gates.

On April 15 1945 prisoners woke up in Colditz for the very last time. That day it was liberated by the American army and later became part of East Germany. As Germany reunifies there are rumours that it may well be heading for fame again – this time as a tourist attraction.



THE GROUND plan for the castle was drawn out by hand and on computer first, then transformed into individual room modules. The Colditz editor, designed by Mike, enables rooms and doors to be fitted together like a jigsaw using door numbers like the ones shown here. The crucial part is getting the numbers right – one typing error could have you warping into the chapel via a door where the kitchen should be.

FOUR THINGS ABOUT COLDITZ THAT MAY HAVE ESCAPED YOU

SMALL luxuries were hard to come by and much sought after. In 1943 Lieutenant John Hyde-Thompson exchanged his car for a friend's stash of four and a half pounds of chocolate. The deal was documented there and then and duly honoured after the war.

IN 1941 two Belgian officers were sentenced with several days room arrest for consuming a German national. They had killed and cooked a German cat.

DEPRIVED of alcohol, the Colditz inmates brewed their own. The magic ingredients included such delicacies as raisins, jam, yeast and eau-de-Cologne.

COLDITZ is a Serbian word meaning Dark Forest.

GREAT ESCAPES

SIX attempts to escape Colditz were particularly ingenious, even though they had varying degrees of success . . .

THE TUNNEL

THERE were several attempts to burrow to freedom but by far the most ambitious project was devised by the French. For eight months the Germans knew what they were up to (the noise was impossible to cover up) but consistently failed to identify the tunnel entrance cleverly concealed behind a false door in a disused tower. The plan was eventually foiled when mortar around the hidden door crumbled.

THE DUTCH DUMMY CAPER

TO MAKE it possible for absent prisoners to go unnoticed during rollcall Captain van den Heuvel came up with the idea of replacing the men with dummies. Kitted out in boots, greatcoats and plaster-cast heads they led to the successful escape of four men before being discovered.

SKIRTING THE ISSUE

DRESSED up in skirt, hat and a wig clandestinely provided by his wife, the French officer Lieutenant Bouley chose escape the feminine way. Unfortunately when he dropped his watch an unsuspecting German officer tried to hand it back. Bouley wrongly assumed he'd been spotted and gave himself up.

THE HOSPITAL ROUTE

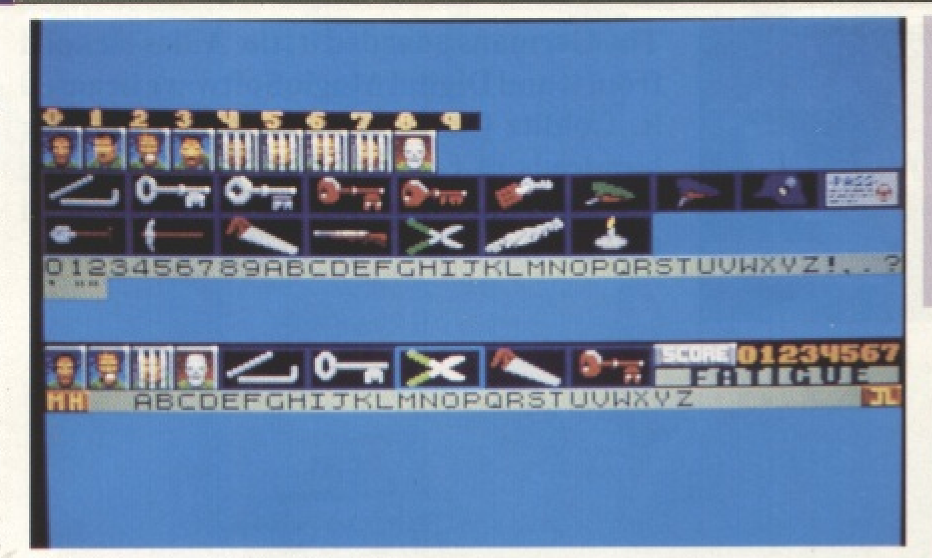
JOURNEYS to and from hospital provided excellent opportunities for escape. Many feigned illness using drugs provided by medically qualified colleagues or simulated symptoms by self-hypnosis or yoga.

THE PHANTOM PRISONER

IN 1943, Flight Lieutenant Jack Best and Lieutenant Michael Harvey were recorded as having escaped in a joint Anglo-Dutch break. In fact, both remained undetected inside the castle for several weeks digging a tunnel. The entrance but not the diggers were eventually discovered. Best, still ghosting, later escaped with another colleague. Exhausted and hungry, they were eventually picked up as they innocently debated what to do outside a building they later discovered to be police headquarters.

AIRLIFT

IN 1945 four British officers managed to construct a glider and launching pad from sleeping bags and floorboards in a disused attic behind a false wall. It never had to be put to the ultimate test – Colditz was liberated before they could finish it.



NO-ONE breaks out without the right equipment. Lockpicks, keys, ropes and saws, drawn by Jon in DPaint III, are all taken from the board game's original equipment cards. Use them wisely or you have no chance.



THE TOOLS OF THE TRADE

THERE was almost nothing the prisoners couldn't manufacture. With minimum tools and maximum secrecy they painstakingly duplicated documents using pencil leads clandestinely ground down to make ink, melted down records to make buttons for bogus military or civilian disguise and carved floorboards into highly authentic imitation rifles. Cardboard, lino and boot polish were manufactured into swastikas, forged stamps and eagle wing badges. One Polish craftsman even created a wooden typewriter which exactly simulated official type.

Hiding these artefacts was a skill in itself. A compass was tucked inside a walnut or a button, documents sealed inside chess boards or coat hangers. Communication with relatives using elaborate code systems to confuse the censors often yielded lovingly manufactured parcels containing Reichmarks or maps from the folks back home.

A MAGIC ESCAPE

WHEN Jon Law was 15 a friend of his bought the board game **Escape From Colditz**. "I used to go round to his house and we'd play for hours at a time, sometimes with three or four players."

When he grew up, Jon became director of a software company and as if by digital magic "realised that Escape From Colditz would be ideal for a computer game." Without further ado he arranged for Digital Magic Software to purchase the licence, employed Mike Halsall to start programming it and began work on graphics and game design.

With a few alterations the rules are identical to those of the board game. You are equipped with a multi-national four man team – British, American, French and Polish – and each and every one of them would swap his chocolate ration for a good chance of escape. Officially they are restricted to their own quarters and the main prison courtyard. Unofficially, they can go anywhere they can get access to as long as they don't get caught.

Their objective, whether they move independently or in a group, is to gather the appropriate equipment and make a break. There are many possible routes: over the wall, under the ground or disguised in a German uniform. Premature capture leads to solitary confinement. Continuing an escape once apprehended means that in accordance with the Geneva convention the guards are free to shoot.

The original idea was to copy the plan view of the board game but this soon developed into a far more extravagant isometric 3D project. One of its biggest advantages is a much larger playing area: the board game could only cope with the castle's ground floor, whereas in 3D you can fit the whole building in. But Jon and Mike's pride and joy is the background: unlike most isometric extravaganzas (which are flip-screen) it actually scrolls. "The neat part is that buildings disappear when you move behind them so you can always see exactly where your characters are."

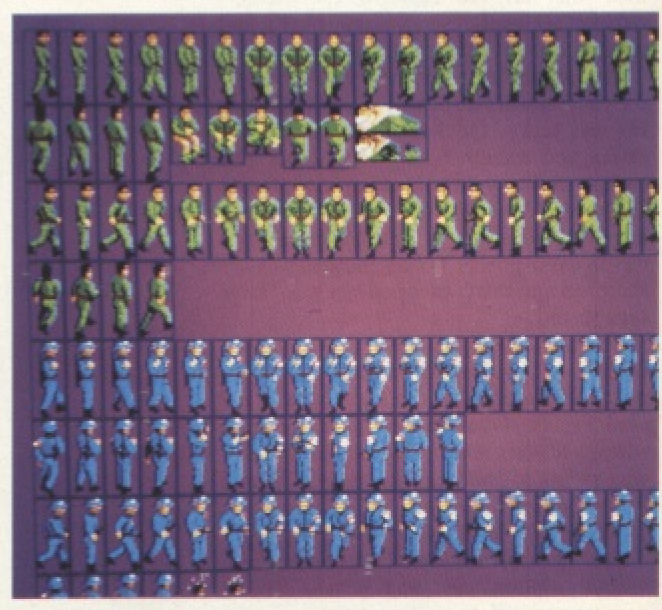
But 3D isn't problem-free. Jon "is forever coming up with impossible ideas, or really simple ones that develop into enormously complex designs." Sprites and animation eat up massive amounts of memory and so far compression has been Mike's biggest headache. "If only the standard Amiga came complete with one meg."

BOARD WITH COLDITZ

MAJOR Pat Reid was one of the lucky 30. He escaped from Colditz in 1942 and wrote several books about the experience after the war. He was technical advisor on the feature film, The Colditz Story, but it was while he was advising on the BBC TV series that he came up with the design for Colditz the board game. Originally released in 1973 to coincide with the series it was revived by Gibson Games in 1980 and has since sold over one million copies.

COLDITZ ON CAMERA

DESPITE its obvious potential for escapist entertainment Colditz has only starred twice on screen so far. The Colditz Story (1954) starred John Mills in a faithful but fairly light-hearted recreation of camp life. The chilling 1973 BBC TV series managed to whip up enough of a following to make it worthwhile merchandising a spin-off game – and the rest, as they say at DMS, is history.



SPRITES guzzle memory and because both prisoners and Germans can run as well as walk that means double the headache for Mike. Note the prisoner in bed – dreamland is the best place to go when your energy bar is ground down.

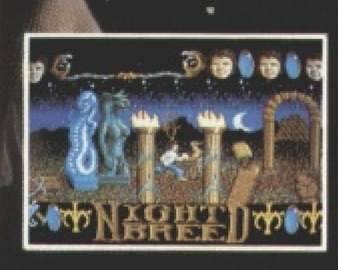


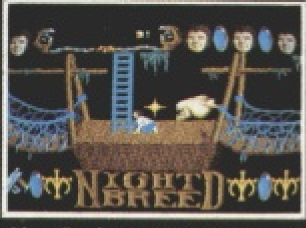
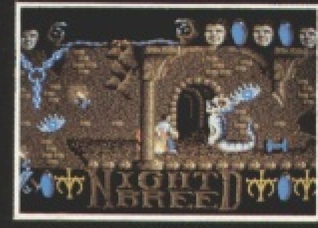
THERE are all sorts of interesting hiding places inside the castle but one thing you definitely won't find is a swastika. They are not considered wholesome consumption in Germany so Jon has thoughtfully substituted an eagle instead.



DMS has tried to make the representation of Colditz as authentic as possible but most of the photographs it had were external. The internal graphics shown here are the hybrid offspring of the late Major Pat Reid's experience and Jon Law's fertile imagination.


THE ONE


NIGHT BREED

NIGHT BREED

NIGHT BREED

NIGHT BREED





ocean



After a trip to Midian, a night out on the town won't be the same again... Gary Whitta digs the new breed.

Nightbreed

AARON Boone is a man with problems. A manic-depressive haunted by nightmares of an underground city called Midian, Boone's only sympathisers are his girlfriend Lori and his understanding psychoanalyst, Doctor Decker. But his life is about to take an unexpected turn for the worst...

Just as Boone seems to be on the mend, his latest couch session with Decker casts a devastating revelation – Boone is a mass murderer. Decker claims that during previous hypnosis sessions, Boone described how he had committed several brutal killings. Now Decker has been visited by the police, who have pictorial evidence of several similar murders committed around the same time. There can be no mistake. Boone must be the murderer. Unable to accept his reality, Boone goes in search of the one place where his sins can be forgiven – Midian.

Clive Barker's tale of an underground kingdom full of all manner of weird and wonderful beasts has made its way to the home computer in two different interpretations. The first is an 'interactive movie' in the Cinemaware mould, which faithfully re-tells the silver screen original from start to finish by means of a series of arcade-style sub-games. The second game is a purer arcade-adventure affair featuring only the final, most spectacular scenes (which depict the destruction of Midian). Cast as Boone in both games, your objective is the same – save the Nightbreed from the humans who are hell-bent on destroying them.

NIGHTBREED: THE INTERACTIVE MOVIE
Ocean

AMIGA

PRICE	£24.99
OUT	Now
GRAPHICS	79%
SOUND	76%
PLAYABILITY	76%
VALUE	70%

OVERALL 75%

ATARI ST

PRICE	£24.99
OUT	Now

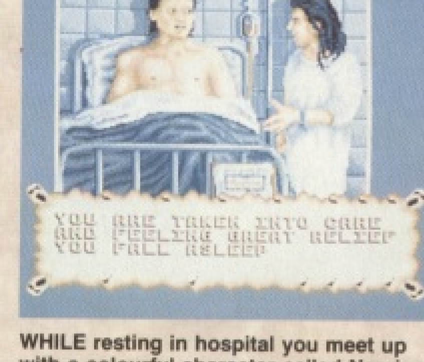
IBM PC AND COMPATIBLES

PRICE	£29.99
OUT	Now

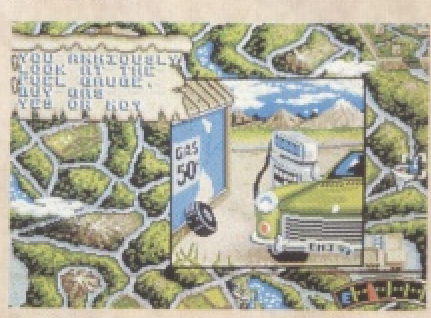


YOUR underground adventure begins when Doctor Decker informs you that you committed the murders. You may not be able to remember them, but Decker says that during your hypnosis sessions you described the murders in vivid detail. Unless you take yourself to the police and confess within 24 hours, Decker will be forced to turn you in...

RELUCTANT to go down without a fight, you steal a car and head for the local hospital. But the odds are against you in the form of a complex road network, a falling fuel gauge and the police who have set up road blocks at random road intersections. You can always turn back, but at the expense of fuel, or ram the roadblock, which could damage the car. Once you reach the hospital, the story takes an interesting turn for the macabre...



WHILE resting in hospital you meet up with a colourful character called Narcisse. He tells of a place called Midian where sins are forgiven – and then proceeds to rip off his own face! Escaping from hospital, you decide to find Midian once and for all...



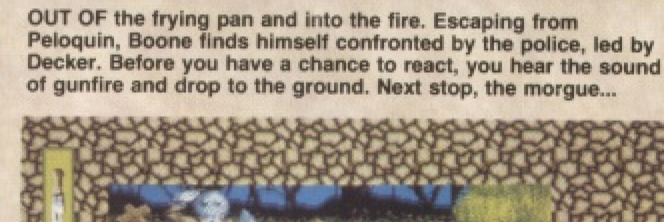


IN THIS second driving sequence you have to get from the hospital in the bottom-right corner of the map to the Necropolis graveyard (where Midian is situated) in the top-right. It's not a particularly long drive, but the maze-like road system combined with the increased police activity ensure that you don't have an easy ride. Worse still, your flagging fuel level may force you to pull in at a service station to fill 'er up, wasting valuable time.



ARRIVING at the Necropolis you have three choices – take a look around, enter the graveyard, or go straight down to Midian itself. Checking out the graveyard yields interesting results...

OUT OF the frying pan and into the fire. Escaping from Peloquin, Boone finds himself confronted by the police, led by Decker. Before you have a chance to react, you hear the sound of gunfire and drop to the ground. Next stop, the morgue...



BUT NOT for long. Peloquin's bite has made its mark. Boone comes back from the dead and decides to return to Midian before the cops even notice. Decker, on the other hand, is not so easily fooled. He's keen to stop you going underground, and so adopts his murderous alter-ego, The Mask, complete with his volley of deadly knives. The Mask is an expert shot, and speed is the key to avoiding the spinning blades. Survive long enough and The Mask turns tails and runs, leaving you free to make the journey downwards into Midian...

INSIDE the Necropolis Boone has his first encounter with the Breed, in the form of the horrific Peloquin. Realising that Boone's a 'natural', Peloquin deems him as meat for the Breed – and quickly bites off a chunk for himself. Then it's over to you as Boone makes a run for it with Peloquin giving chase. Synchronised stick-waggling is what's needed here, as you attempt to make it to the graveyard gates before Peloquin catches up.





A Creating an interactive movie is no easy task – it took pioneer Cinemaware years to get the formula right. **Nightbreed**'s single biggest flaw is the fact that there's really only one way to play it. The inflexible order in which the sections are arranged means that there's no real freedom of choice and as such not many different ways to play. In fairness, most of the small sub-games which lead to the entry into Midian aren't particularly impressive, but once you get underground the pace picks up. The **Dungeon Master**-style exploration works well, with the beat 'em up sections providing welcome spots of active relief. And while visually it fails to inspire, the sensible use of sampled sound generates a suitable atmosphere. It's a pity that it's a little too much like a movie with its linear construction. It's entertaining for the first few interactions, but it's questionable how many times you want to sit through it again.

ST Atari Nightbreed promises to be practically identical to its Commodore counterpart in almost every respect. The only minor difference will be in the colour department.

PC CGA, EGA, VGA and Tandy graphics modes are all supported, along with Roland sound compatibility. Gameplay-wise, it's exactly the same.

NIGHTBREED: THE ACTION GAME
Ocean

AMIGA

PRICE	£24.99
OUT	October
GRAPHICS	80%
SOUND	82%
PLAYABILITY	82%
VALUE	76%

80% OVERALL

ATARI ST

PRICE	£24.99
OUT	October

IBM PC AND COMPATIBLES

PRICE	£29.99
OUT	October

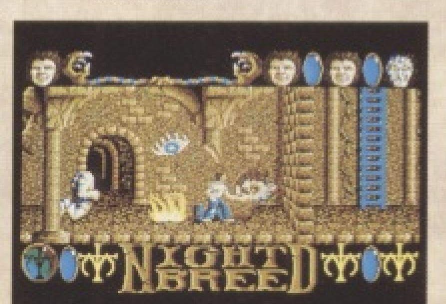
ONCE again led by Decker, the cops (in their guise of the neo-nazi organisation Sons Of The Free) have unearthed Midian and are now prowling through the maze network killing everything they can find – and that includes you. If you encounter one of the goose-stepping coppers, a fistfight ensues, with Boone only able to progress once he's beaten the boy in blue into submission.

MIDIAN comprises a maze of tunnels, passages and antechambers – all spread across three levels. All you have to do is find your way through each, descending as you go, and make it to the bottom, where the god Baphomet is waiting for you. Unfortunately it all looks alike to the casual observer, so making a map is essential. It's not entirely safe, either...

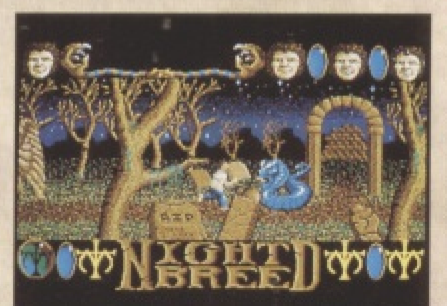


AT THE END of a level, it's a long drop to the next. Gravity makes sure you get down to the bottom, but you need to be careful on your descent – protruding ledges are dangerous and hitting too many means Game Over. Getting back up to the top the same way later on is the tough bit.

THE ACTION begins above ground in the Necropolis graveyard. Boone's first task is to find the way down into Midian. With the Sons Of The Free attacking, many of the Breed have already been forced to the surface. The Sons themselves are the real problem though, armed with machine guns and flamethrowers. The first key is found in this vicinity, and from here it's a short trip down into Midian.

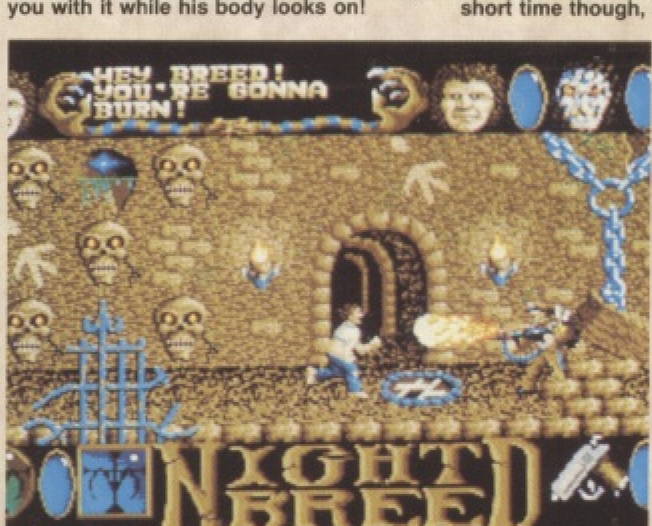


ONCE underground, the main threat to your survival is not the Sons Of The Free (although there are still plenty of them about), but the Breed, now in greater numbers and more gruesome guises. This bizarre lizard-creature, for example, has a habit of detaching his head and attacking you with it while his body looks on!



AS A fully paid-up member of the Nightbreed, Boone's a bit handy at this shapeshifting lark. He can transform into a much tougher character (as indicated by the tattoo-like whorls on his face), with increased kicking, punching and jumping ability. The transformation only lasts for a short time though, so make the most of it.

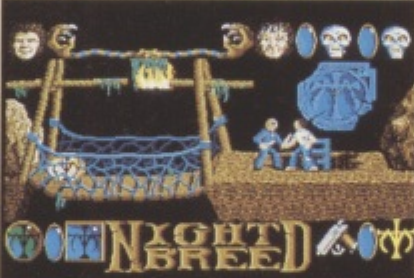




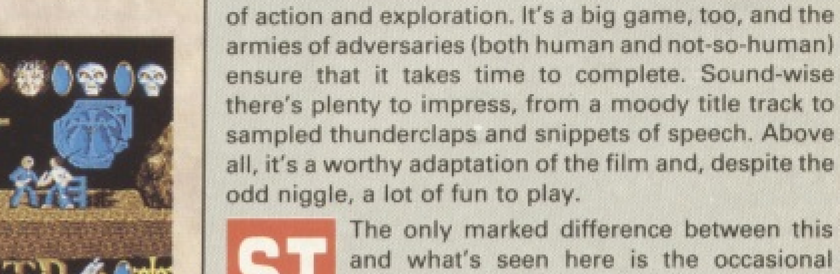
AGAINST some of the more powerful members of Midian, Boone's feet and hands aren't always tough enough. When a Son Of The Free is killed, he may leave behind a gun that Boone can make use of against such aggressors. Ammunition is in short supply, so use it sparingly.



A KEY! Boone only has to collect this rectangular blue crystal to be one step closer to his date with Baphomet. But he needs to get past this menacing Son Of The Free first.



BEFORE Boone collects the final key he has to dispose of The Mask. The toughest of all adversaries, ol' zipper-mouth won't go down without a fight, and even when he is beaten, chances are you won't have seen the last of him...



A Nightbreed is one of the more competent arcade adventures available. It's not particularly original – the 'explore-shoot-and-collect' formula has been with us for years – but it's been executed well, with a healthy combination of action and exploration. It's a big game, too, and the armies of adversaries (both human and not-so-human) ensure that it takes time to complete. Sound-wise there's plenty to impress, from a moody title track to sampled thunderclaps and snippets of speech. Above all, it's a worthy adaptation of the film and, despite the odd niggle, a lot of fun to play.

ST The only marked difference between this and what's seen here is the occasional colour tweak.



PC CGA, EGA, VGA and Tandy are supported, along with Roland sound card compatibility. The gameplay remains exactly the same.

WIN! THE MASK'S MASK!

PLUS!

A Complete Set Of Clive Barker Books Signed By The Man Himself!

All Courtesy Of Image Animation And Ocean

WITH Clive Barker's fantasy flick Nightbreed currently opening at cinemas across the country, and Ocean's games poised to follow, The One has teamed up with Image Animation, the team responsible for creating the movie's monstrous special effects, to bring you the prize of a lifetime.

The first prize is the ACTUAL killer-mask as worn in the movie by David Cronenberg, who plays Doctor Decker, the insane psychiatrist who specialises in slicing up women and children with razor-sharp knives. Make no mistake, this is the genuine article – it's even got Cronenberg's sweat in it! Affectionately known as ol' button-face, the mask is destined to become a collector's item.

And as if that wasn't enough to get you going, there's a COMPLETE set of Clive Barker's books – autographed by the man himself! The collection comprises all the **Books Of Blood**, **The Damnation Game**, **Weaveworld**, **Cabal**, **The Great And Secret Show**, **The Nightbreed Chronicles** and **The Making Of Nightbreed**. Plus, there's both of Ocean's Nightbreed games to round off the package.

All you have to do is correctly answer these three hopelessly easy questions, then send your completed entry (on the back of a sealed envelope or postcard) to NIGHTBREED, The One, Priory Court, 30-32 Farringdon Lane, London EC1R 3AU, to arrive no later than October 28th 1990. The first completely correct entry drawn after the closing date wins the sender the mask, books and games. The next five entries drawn win their senders the pair of Nightbreed games each.

THE QUESTIONS

1) Which one of the following three films did David Cronenberg direct?
A) The Fly
B) The Thing
C) The Abyss

2) What was title of the film that marked Clive Barker's debut as a director?
A) Hellraiser
B) From Beyond
C) Re-Animator

3) What forms the distinctive eyes of The Mask's mask?
A) Buttons
B) Slits
C) Zips



The editor's decision is final and no correspondence will be entered into. Employees of EMAP and Ocean are not eligible for entry, so don't even think about it.

SHADOW OF THE BEAST II



SUPERB

BEAST II

'T' SHIRT ENCLOSED

An Original, Unique Roger Dean Design

THE BEAST IS BACK!

THE SEQUEL TO THE TOP SELLING AMIGA GAME OF 1989

THE CONFLICT CONTINUES . . .

Your deadly struggle for freedom against the dark forces of the Beast Lord is now but a painful memory. You try to forget the anguish of the past by concentrating on your prize for success in the bloody battle: the return of your humanoid body.

But as you slowly adjust to your newly-won physique, the pain you thought gone is about to return . . . The Beast Mage has kidnapped your sister! She must be rescued before she falls foul of his dark arts. You journey to a hostile alien world to face the malevolent hosts of the Beast Mage and interact with more friendly characters to learn of your unfamiliar surroundings.

You must fight your way through many enemy-infested levels collecting and using weapons and objects to aid your crusade towards confict with the Beast Mage . . . before he makes your sister his own!

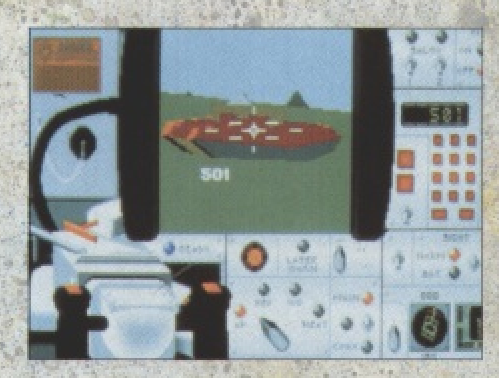
Screen Shots from the Amiga version

SEEING IS BELIEVING


Stein
MICROPROSE™
SIMULATION • SOFTWARE

Four M1 Abrams Tanks. Four soldiers in each. That's Four Tanks, Sixteen Men. And you control the whole shooting match.

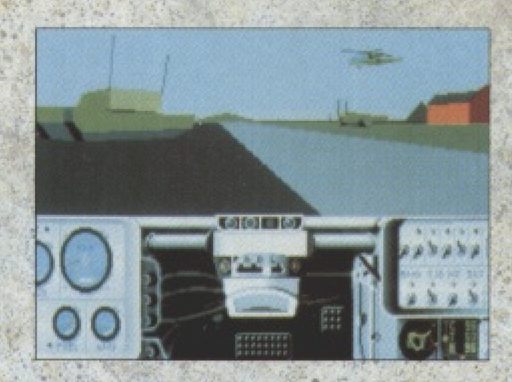
M1 TANK PLATOON



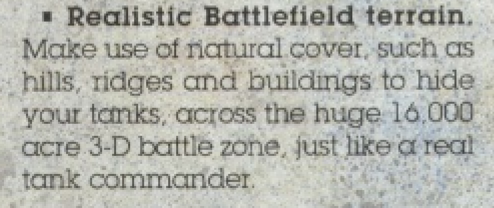
▪ **Leadership.** Each of the 16 men in your tank platoon has his own battlefield skills and abilities. Improving with experience, promotion and decorations, your chances of success increase as your platoon become battle hardened.



IBM SCREEN SHOTS SHOWN. ACTUAL SHOTS MAY VARY



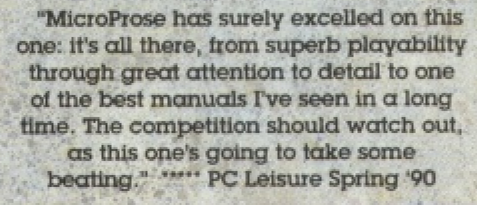
▪ **Strategic and tactical command.** Plan your winning strategies, giving orders to your platoon of tanks, calling in airstrikes and artillery. At any moment you can 'jump' into the thick of the action, taking over direct control, as commander, gunner or driver of any tank.



▪ **Realistic Battlefield terrain.** Make use of natural cover, such as hills, ridges and buildings to hide your tanks, across the huge 16,000 acre 3-D battle zone, just like a real tank commander.

▪ **High-tech war.** Laser rangefinders, depleted uranium penetrators, wire-guided missiles, reactive armour, air support and artillery make M1 Tank Platoon the most comprehensive, up-to-date simulation of armoured land warfare available for your home computer.

M1 Tank Platoon was released for IBM PC compatible machines in October 1989;



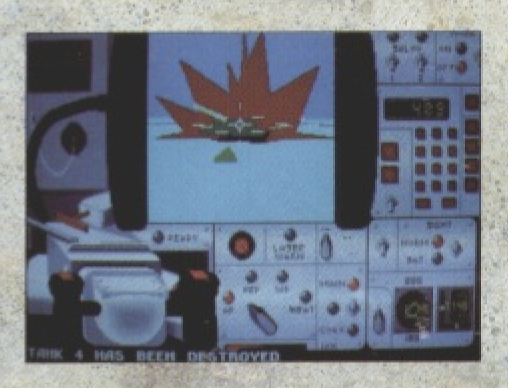
"MicroProse has surely excelled on this one: it's all there, from superb playability through great attention to detail to one of the best manuals I've seen in a long time. The competition should watch out, as this one's going to take some beating." *** PC Leisure Spring '90**

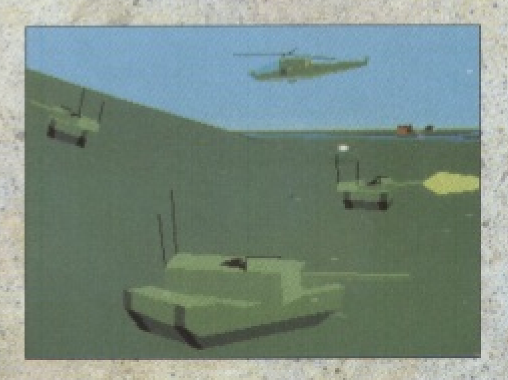
"I can't really fault M1 Tank Platoon as it's definitely MicroProse's most comprehensive simulation yet." 87% C&VG Nov '89

"The most frighteningly accurate tank sim we've seen." 926 Ace Dec '89

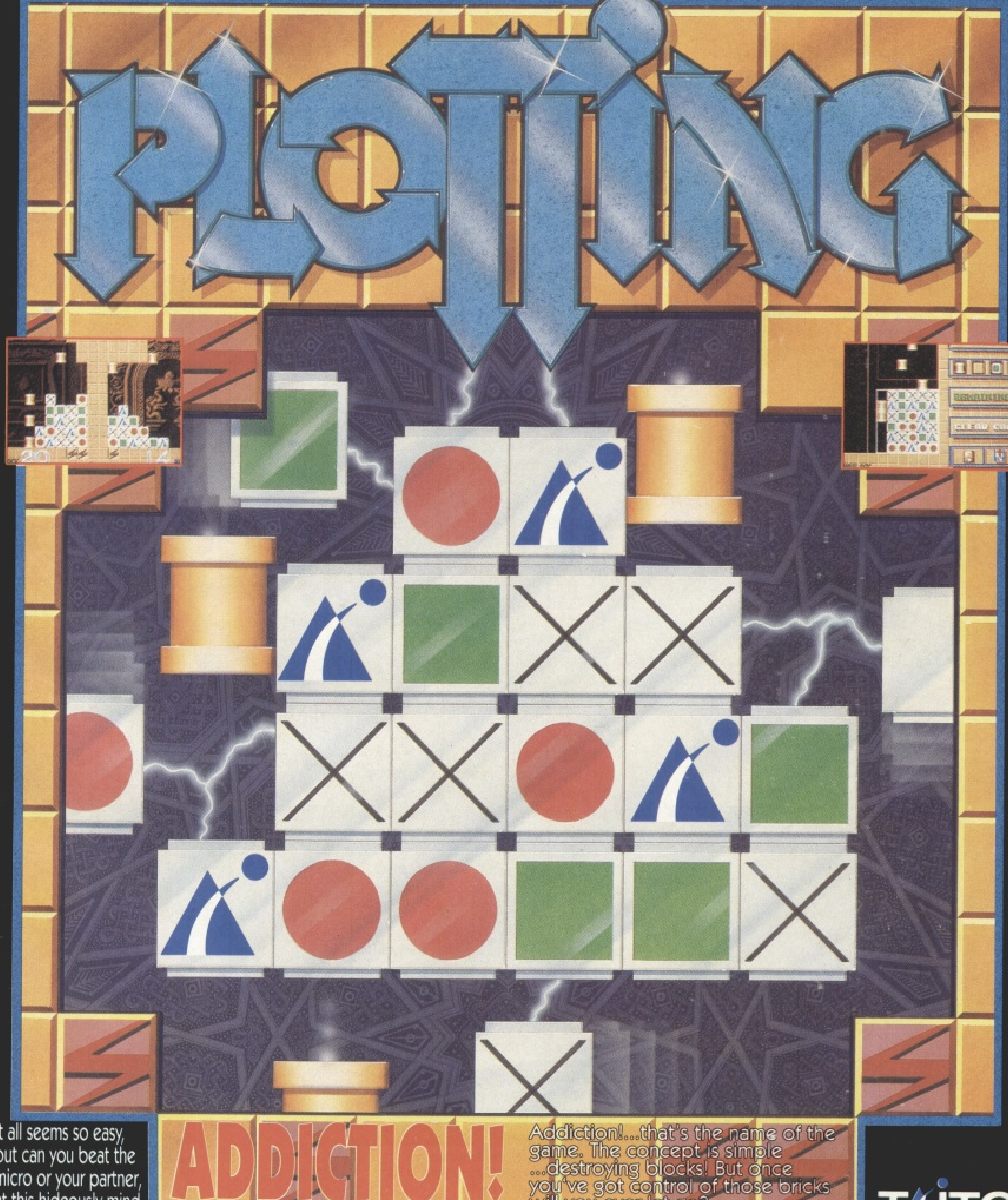


▪ **Endless variety.** Fight during the day, at night, in snow, mud, rain or clear weather. With thousands of battlefields and millions of situations and you get endless enjoyment. Decide between single battles or an entire campaign.





PLOT YOUR OPPONENTS DOWNFALL AND...STRIKE



It all seems so easy, but can you beat the micro or your partner, at this hideously mind boggling game.
Special blocks will give you extra lives... GREAT!... but believe me, you'll need to take every advantage of this software's hardware! You'll need the skill of a Rubi-Cube master and the reflexes of a pigeon at a skeet shoot! Plot your move, take aim and block 'em out!... It's that simple... as simple as grilling ice cubes!

TAITO

ocean

CBM AMIGA - ATARI ST

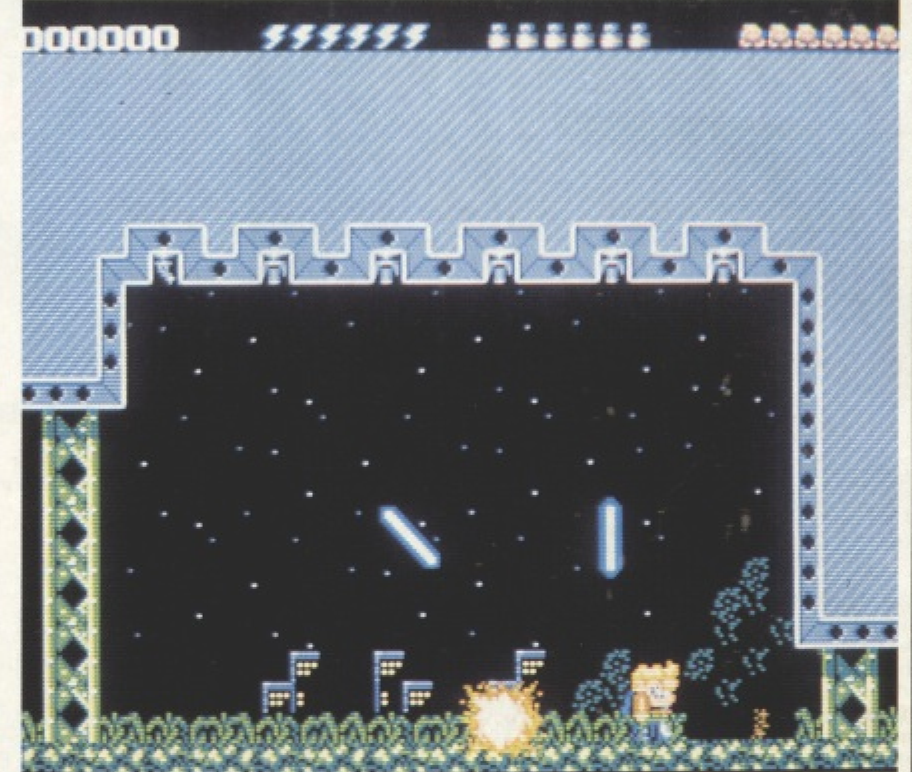
Ocean Software Limited · 6 Central Street · Manchester · M2 5NS

Rick's back! And he's every bit as dangerous, too. Gary Whitta gets spaced out.

A HERO'S lot is not a happy one. Rick Dangerous, recently returned from his adventures in South America, Egypt, Nazi Germany and under the streets of London, is getting a hero's welcome. The people of the Capital are eternally grateful to Rick for saving their city from the clutches of the evil Fat Man. But it's not over yet.

While Rick's been basking in his glory, the Fat Man's made friends – bug-eyed, scheming friends from another planet who would like nothing more than to take over our world and turn us all into zombi slaves. The Fat Man, however, isn't asking for quite so much. All he wants is Rick Dangerous' head on a plate.

Now the combined forces of the Fat Man and his alien cohorts have landed on Earth in a fleet of flying saucers. And only one man can stop them...



RICK'S dangerous adventure begins in Hyde Park, the landing site of one of the huge alien motherships. Getting aboard is first major problem as the entryway is protected by a field of laser beams. Once inside, things can only get worse. Watch out for security laser cannons, an army of patrolling robots, and magnetic platforms that prevent Rick from jumping.

RICK DANGEROUS II
Core Design And MicroStyle

ATARI ST

PRICE	£24.99
OUT	November
GRAPHICS	88%
SOUND	89%
PLAYABILITY	92%
VALUE	87%

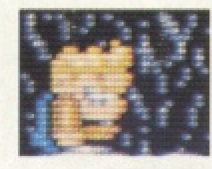
OVERALL 90%

AMIGA

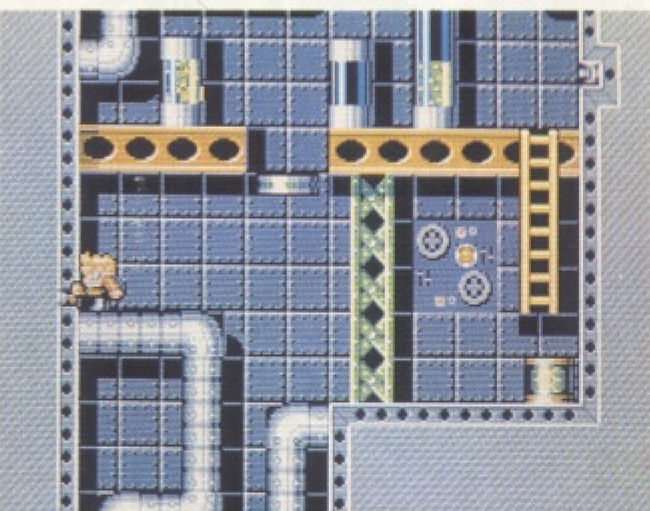
PRICE	£24.99
OUT	November

IBM PC AND COMPATIBLES

PRICE	£24.99
OUT	November

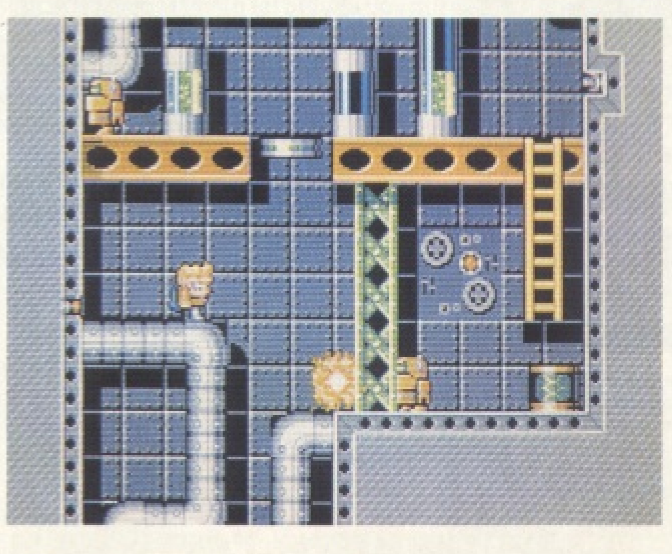


Rick Dangerous II

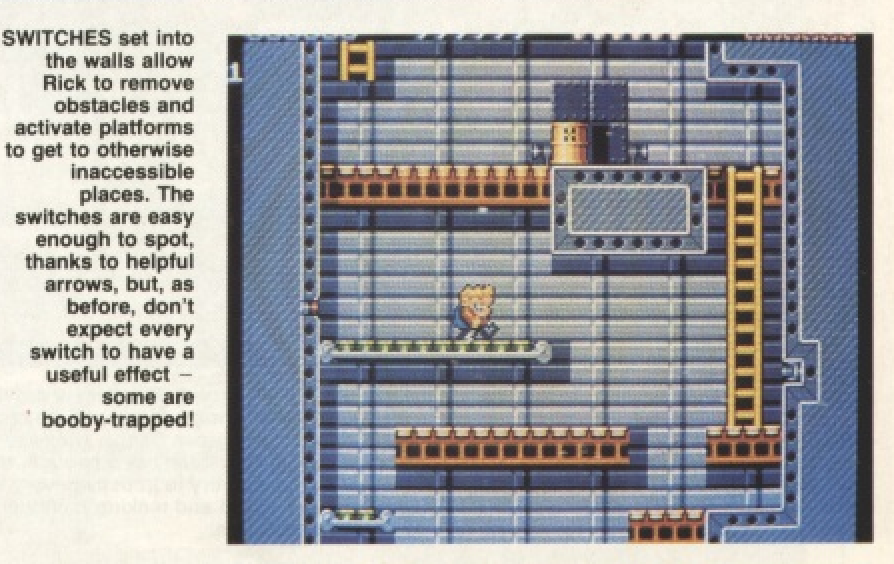


RICK'S armed with a six-shooter Ray Gun and a handful of explosive charges, which, through the wonders of modern technology, can be slid across platforms and through narrow gaps. He also packs a powerful punch. It's not so effective against the patrolling guards, but it does come in handy for throwing switches and triggering traps.

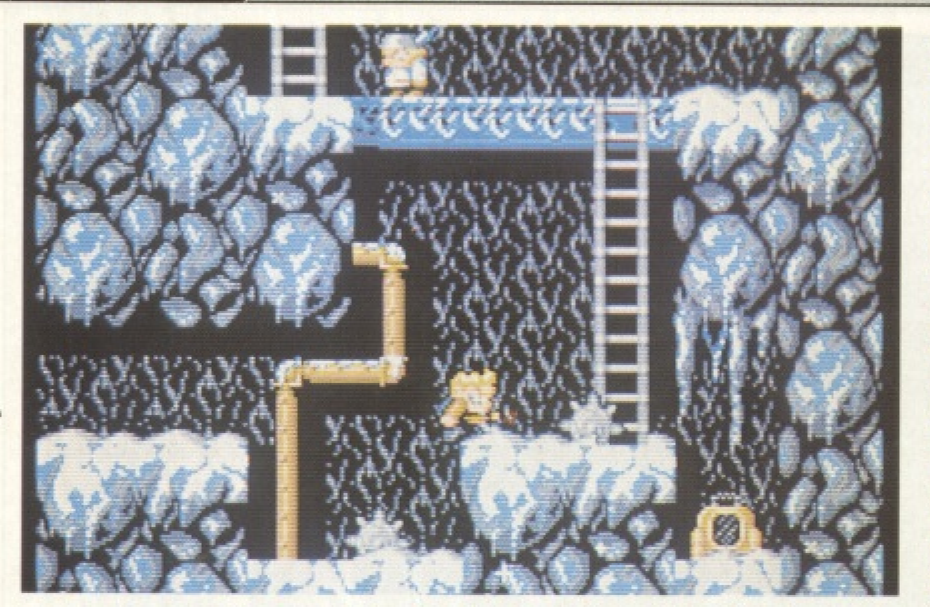
EXTRA points and ammunition are waiting to be collected in secret locations dotted around the map – if Rick can find them. It's worth investigating every nook and cranny, as you never know what you might find there.



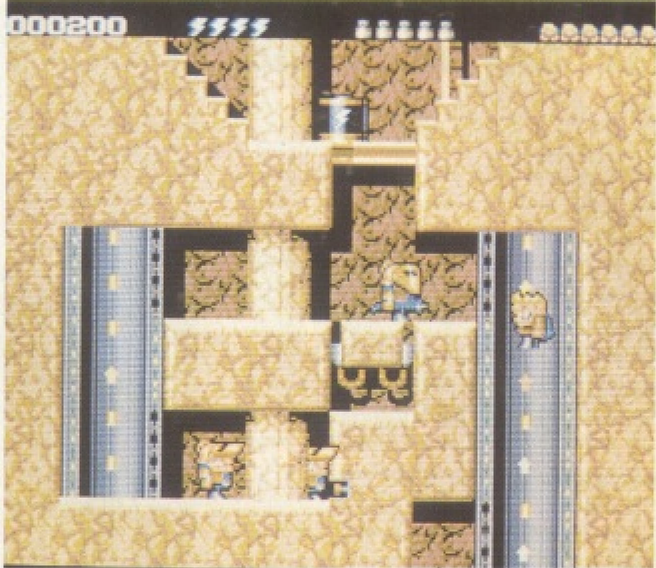
THE INTELLIGENCE of patrolling guards varies greatly. Some follow set routes, others track your movements intently. Whatever their behaviour, it's possible to exploit their habits to the point of having them kill themselves and remove troublesome traps for you!



SWITCHES set into the walls allow Rick to remove obstacles and activate platforms to get to otherwise inaccessible places. The switches are easy enough to spot, thanks to helpful arrows, but, as before, don't expect every switch to have a useful effect – some are booby-trapped!



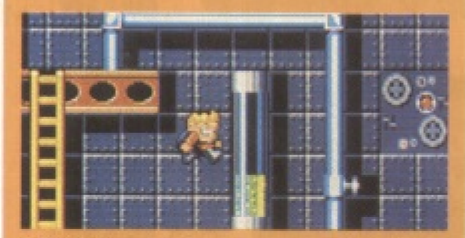
HAVING taken off in the stolen alien spaceship, Rick crash-lands on the ice-covered planet Freezia. Here the enemies have a suitable frosty feel, with rampant Penguins and manic snowball machines! To make matters worse, the ice has made some platforms slippery, forcing Rick to stay on the move at all times.



THE FINAL battle takes place in the orbitting palace of the Fat Man himself. Not surprisingly, security here is tighter than on any other level. Pumping steel spikes, deadly clockwork mice and heavily armed guards are found at every turn. The puzzles are tougher than ever before, too.



DRESS TO IMPRESS!
With MicroStyle



SO YOU want to be dangerous, eh. Well you need to look and feel the part – and what better way to do that than an exclusive Rick Dangerous II T-Shirt, courtesy of MicroStyle. Made of high-quality T-Shirt material, the Rick Dangerous II T-Shirt looks set to become THE hot fashion item of the 90's. Probably. And like Ronco Records, these marvellous items are not available in the shops. To get one of the 10 T-Shirts on offer, just answer these three easy questions and send them to DANGEROUS LIASONS, The One, 30-32 Farringdon Lane, London EC1R 3AU, not forgetting to give your name, address and T-Shirt size.

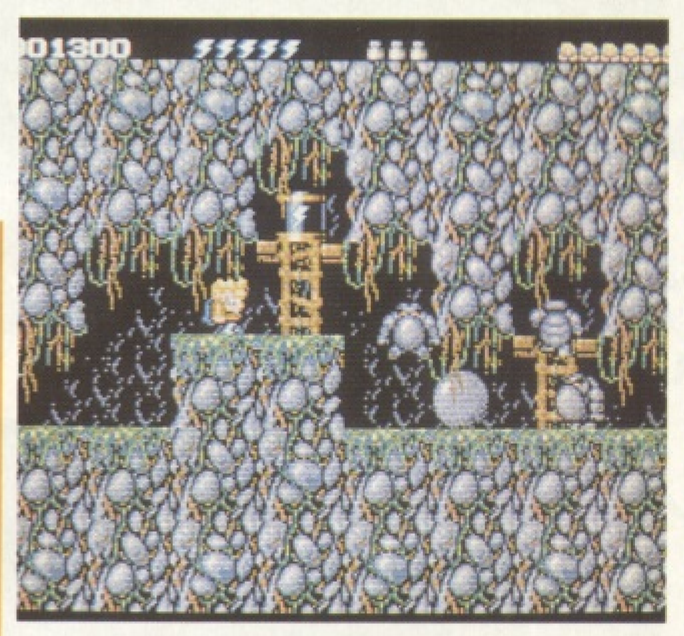
THE QUESTIONS

1) What was the first Rick Dangerous game called?
A) Rick Dangerous
B) The Adventures Of Rick Dangerous
C) Dangerous Rick

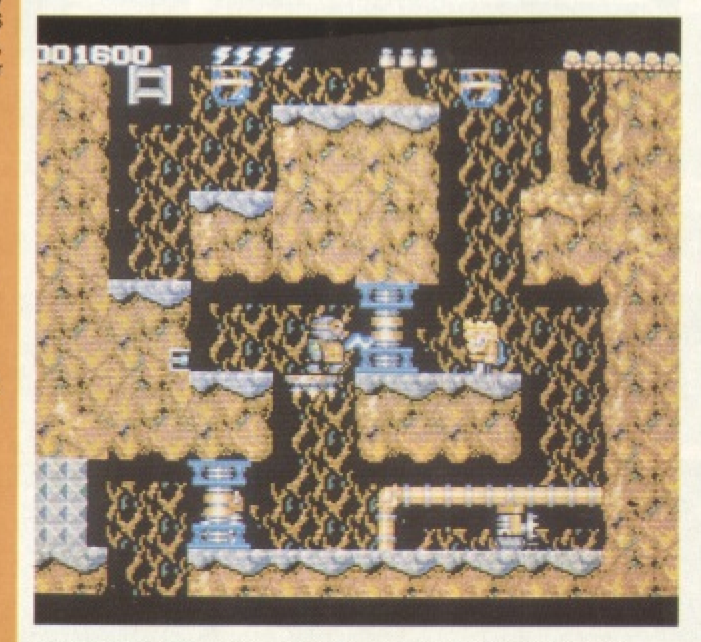
2) What former development house now turned publishing company created Rick Dangerous?
A) Core Design
B) Core Creativity
C) Core Concepts

3) On which famous movie hero was Rick Dangerous based?
A) Indiana Jones
B) James Bond
C) Rin Tin Tin

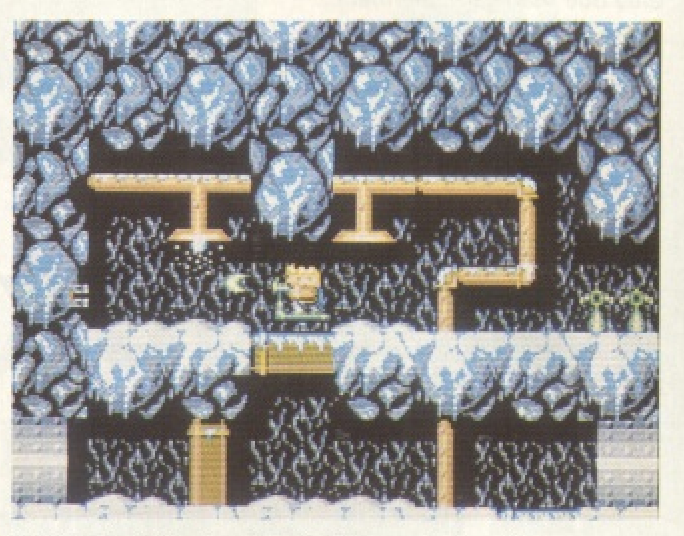
Entries to arrive no later than October 28th. The Editor's decision is final and no correspondence will be entered into. Employees of MicroStyle and EMAP are not permitted to enter, so no funny business.



REACHING a transporter station, Rick inadvertently teleports himself to the forest kingdom of Vegetablia. Here it's the more familiar and more primitive spear, rock and spike traps that cause the problems, along with an assortment of ape-like creatures that kill first and don't even bother to ask questions later.



THE FAT MAN'S Atomic Mud Mines provide the setting for the fourth level. Armies of miners are backed up by all manner of creepy green things, runaway carts and rolling barrels. And if that wasn't bad enough, the mud which makes up the scenery is in usually very sticky, slowing Rick down to half-speed and making it all the more difficult to negotiate obstacles.

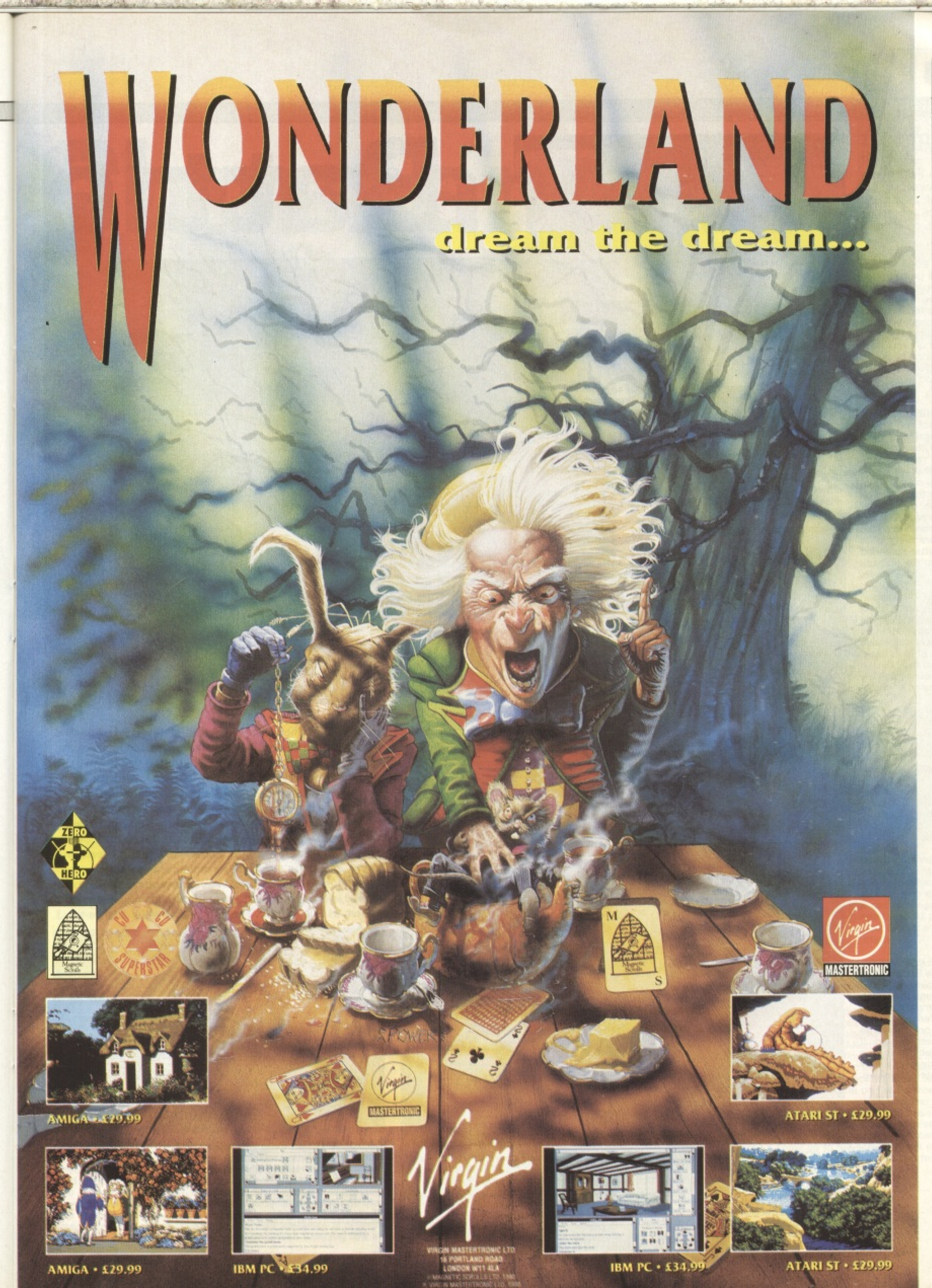


IN TRUE Flash Gordon style, jetbikes await at certain sections, allowing speedy transport through tricky areas. Problem is, the inertia makes the bike difficult to control and you can't drop bombs!

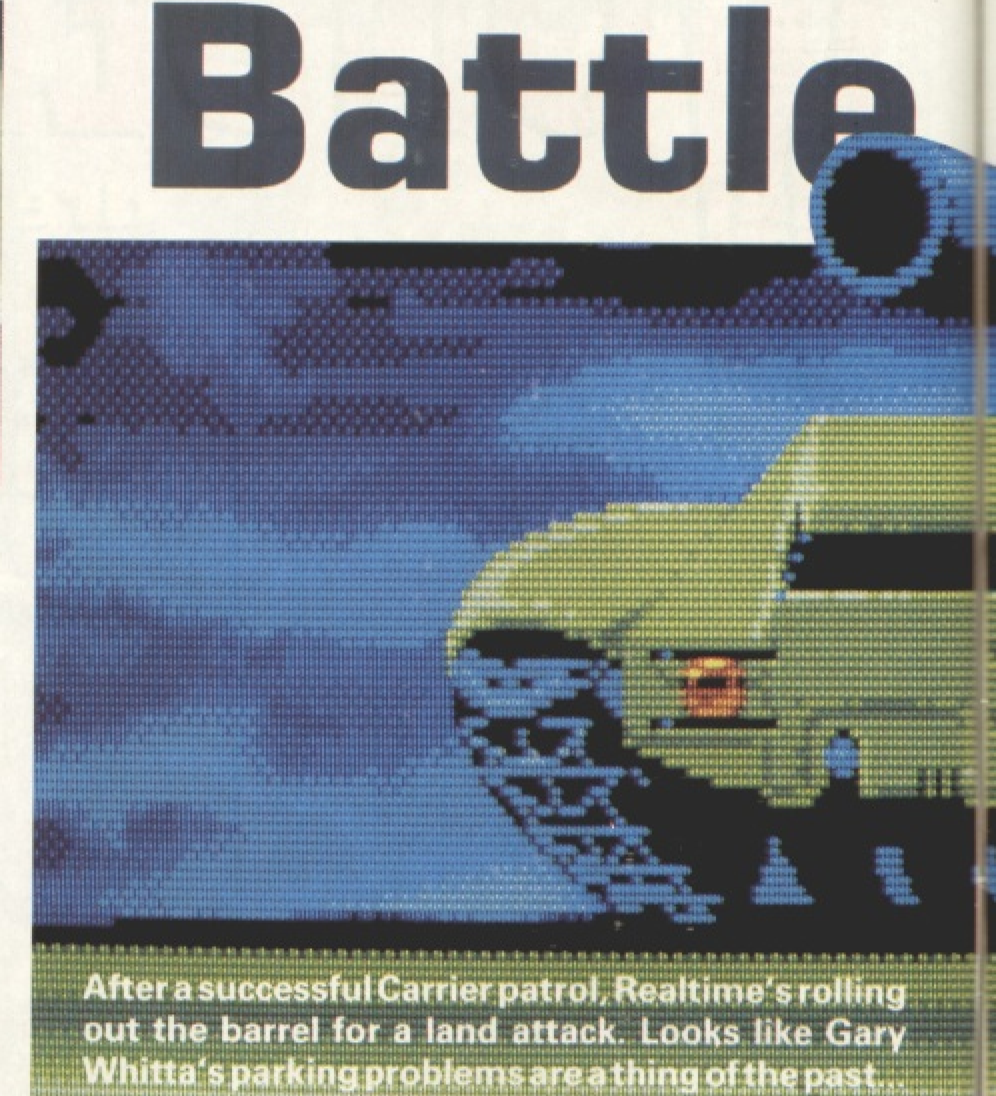
ST In producing a sequel to **Rick Dangerous**, Core Design could have made all sorts of changes to detriment the great gameplay. Thankfully the team hasn't. The frisky formula has been retained, but there are plenty of new twists and turns and novel additions. Now the boisterous blend of platform action and puzzle solving is all the more impressive, with awkwardly-surfaced platforms, sliding bombs, jetbikes and secret rooms making a welcome debut. The difficulty level's set just right, too. **Rick II** is every bit as tough as its predecessor, but the learning curve is smoother so that the earlier puzzles and traps aren't so tough as to be off-putting. The premise is that by the time you reach the final level, you should be ready for everything – and that's exactly what you get. Improvements abound on the aesthetic front, too, with five radically different levels for visual variety, and a wide range of suitable sound effects to enhance the feel. Added atmosphere comes in the form of five short soundtracks (played as each level is introduced) and a comical rendition of the Flash Gordon theme. Destined to become a classic.

A All the thrills, spills and frills of the Atari version can found here at the same time and price.

PC On the graphic front, CGA, EGA, VGA and Tandy cards are all supported, with AdLib compatibility for more solid sound. The gameplay, price and release date are identical to the other two versions.


WONDERLAND
dream the dream...
ZERO HERO
CU SUPERSTAR
Magnetic Scrolls
Virgin MASTERTRONIC
AMIGA • £29.99
ATARI ST • £29.99
AMIGA • £29.99
IBM PC • £34.99
Virgin
VIRGIN MASTERTRONIC LTD
16 PORTLAND ROAD
LONDON W11 4LA
IBM PC • £34.99
ATARI ST • £29.99

Battle



After a successful Carrier patrol, Realtime's rolling out the barrel for a land attack. Looks like Gary Whitta's parking problems are a thing of the past...

SOMETIME in the near future the ultimate war is raging. The Ultra War. For over 10 years the armed forces from the North (the good guys) and the South (the bad guys) have been battling away for control of the New World. And now, after years of fighting, the situation has reached stalemate.

Both armies dug deep into their respective camps far from each other's territory. Their forces are so well-defended that any large-scale air or surface attack by the enemy would be futile. Now it's a war of attrition – a waiting game, and there's no way for either side to win.

The North's military brains have come up with something new to take on the South – a revolutionary new battle tank known as The Mauler. The idea is that while a large-scale

HOT SHOT HINTS

A FEW handy pointers to get you off the ground once you get on it, courtesy of Realtime.

AS SOON as you hit the ground from the Helicarrier, get moving – fast! You often land in a firezone, so don't hang around to finish off your field rations or polish your medals unless you like enemy missiles.

MORE often than not you are up against a strict time limit to finish a mission – another reason to keep moving fast. It's true that The Mauler goes faster on roads, but the roads are also more likely to be better defended than the outback of the South.

YOUR weapon slots are in short supply, so it's imperative that you carry a sensible array of munitions. Read the Mission Briefing carefully for an idea of a good mix of offensive-defensive kit. The Mission Briefing also holds hidden clues on how to make the mission in question easier.

THE SOUTHERN army uses very sophisticated tactics and has an efficient communication system. If you spot a Southern Radio Tank or a Spotter Plane either zap it fast before it can send a message or scram.

USE your noddle. The Southerners are scum, sure, but mugs they ain't. Straightforward offensive tactics may not always be the best strategy. If in doubt, have a lie down for a little lateral thinking.



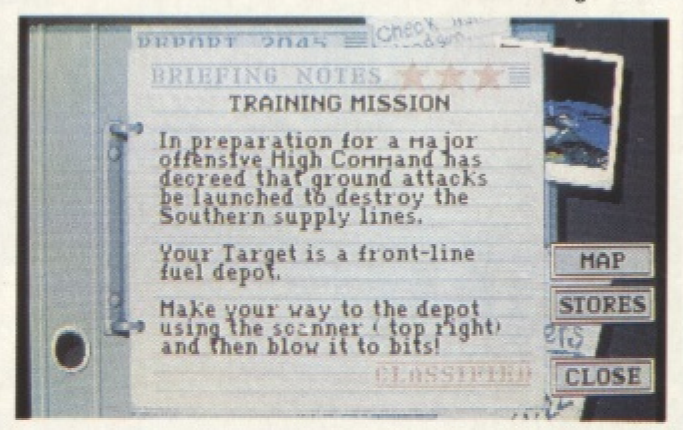
THE 16 missions range from knocking out enemy installations to defending your own, stealing enemy equipment and carrying out reconnaissance behind Southern lines. There's no need to 'qualify' or work your way up – you can attempt any mission that takes your fancy. Even so, you are best advised to take them in the given order, as you need to build up experience in the earlier, more simplistic missions to have any chance in the later, more complex operations. Just to make life more difficult, weapons needed to complete the more advanced missions don't become available until you complete the earlier ones.



CATCH up on your contribution to the war effort so far while The Mauler is in the garage between missions. The number of missions completed is given along with your last mission score (which is kill-related), so now's the time to save your achievements to disk before you resume the risk of life and limb.



WEAPON selection is one of the most important aspects of any operation. Make the wrong choices and you could well end up unable to complete your objective – or even defend yourself. The Mauler can be fitted with up to four weapons (one in each specially-designed pod), a 1000kg payload restriction ensuring that you don't overload. The impressive array of hardware ranges from a basic Pulveriser cannon to surface-to-surface and surface-to-air missiles (which come in radar and infra-red-guided models), wire-guided missiles (which are steered manually), deadly mortars and cluster bombs. There's even a 200-tonne time bomb! On the defensive front, flares and chaff help to confuse incoming projectiles, along with the less conventional but even more effective SLAM anti-missile laser.



COMMAND HQ provides a detailed rundown of what's in store for the chosen mission. A text briefing explains mission objectives and what to look out for, while an accompanying map gives an idea of the terrain, the distance to the target and so on. Also included are the vital map co-ordinates for your rendezvous with the Stealth Chopper, or Helicarrier, waiting to pick you up once the mission is complete. Fail to meet it in time and you might as well put your head between your legs and...

Command



MAULER missions take place at any time during the night or day. The later a mission takes place, the worse the visibility. It can get so dark that you can't see anything other than the occasional silhouette, which could be anything from your own Helicarrier to an incoming anti-tank missile! An infra-red nightsight is invaluable at times like these, providing a crystal clear picture – albeit in monochrome. Whatever you do, don't turn it on during the day. It reduces picture quality and enhances the image to the point where objects are just blurs of white light (as seen here). Worse still, you run the risk of damaging the sensitive optics inside the camera and reducing its effectiveness at night.

BATTLE COMMAND
Realtime Games And Ocean

ATARI ST	
PRICE	£24.99
OUT	October
GRAPHICS	90%
SOUND	82%
PLAYABILITY	93%
VALUE	90%

OVERALL

92%

AMIGA	
PRICE	£24.99
OUT	October

IBM PC AND COMPATIBLES	
PRICE	£29.99
OUT	October

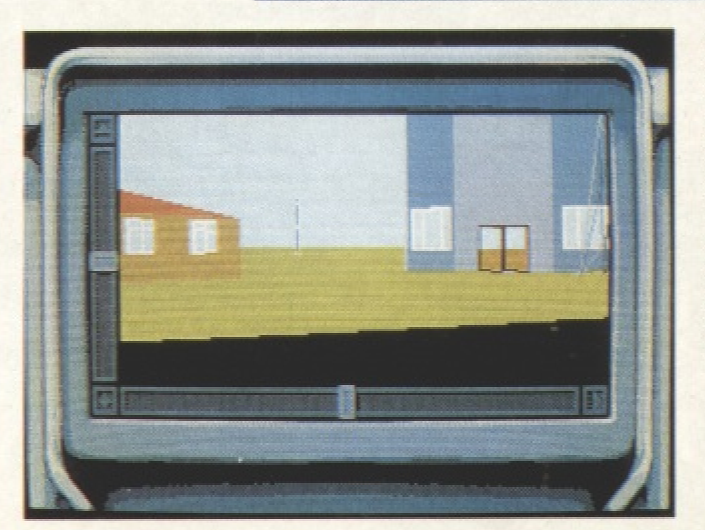
assault on the South's forces would be suicidal, it might just be possible to launch a series of small-scale sabotage missions.

The unaccompanied Mauler would sneak behind enemy lines, wreak havoc and escape before the South could find out what the hell was going on. Military analysts have also recognised The Mauler as an invaluable defensive and reconnaissance tool. If enough missions could be completed successfully, the South could be brought to its knees and right would prevail.

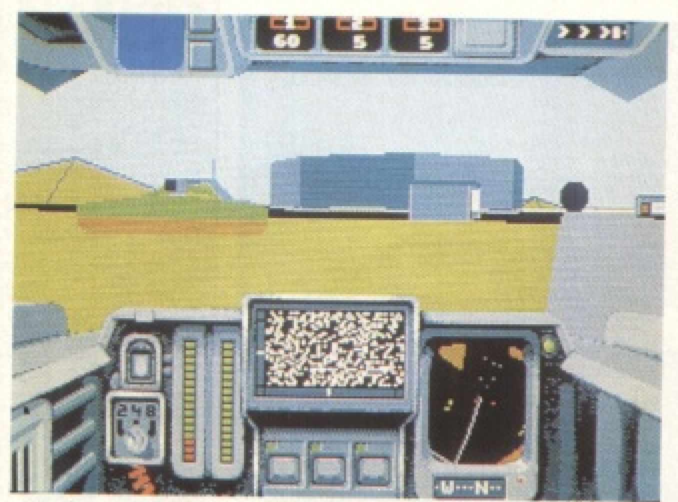
A brilliant plan, if only the North could get somebody foolish enough to drive the tank and take on the entire Southern army... single-handed.

SOPHISTICATED radar systems are capable of generating two accurate exterior views. One stays central behind your tank as the world moves around it, while the other looks at your rotating tank from a fixed point on the horizon. It's useful for a wider look at the battlefield, but not advisable in combat as you can't use any instruments.

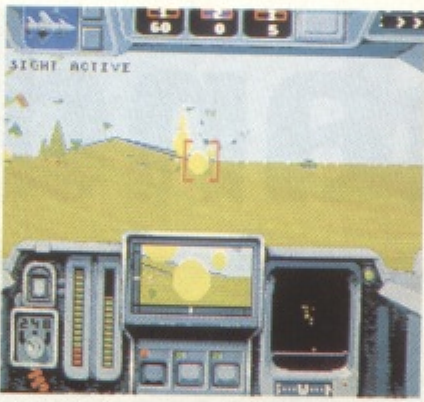
AS INVINCIBLE as The Mauler may seem, it's surprisingly easy to damage. The two primary causes are hits from enemy fire (commonplace in the battlefield) and inadvertently running into buildings – which is easier than you may expect. The Damage Control display shows which areas of the tank are broken, plus the extent of the damage. The most important pieces of equipment, the engine and weapons pods, are affected in two ways – they either function intermittently, or carry on working with a loss of performance.



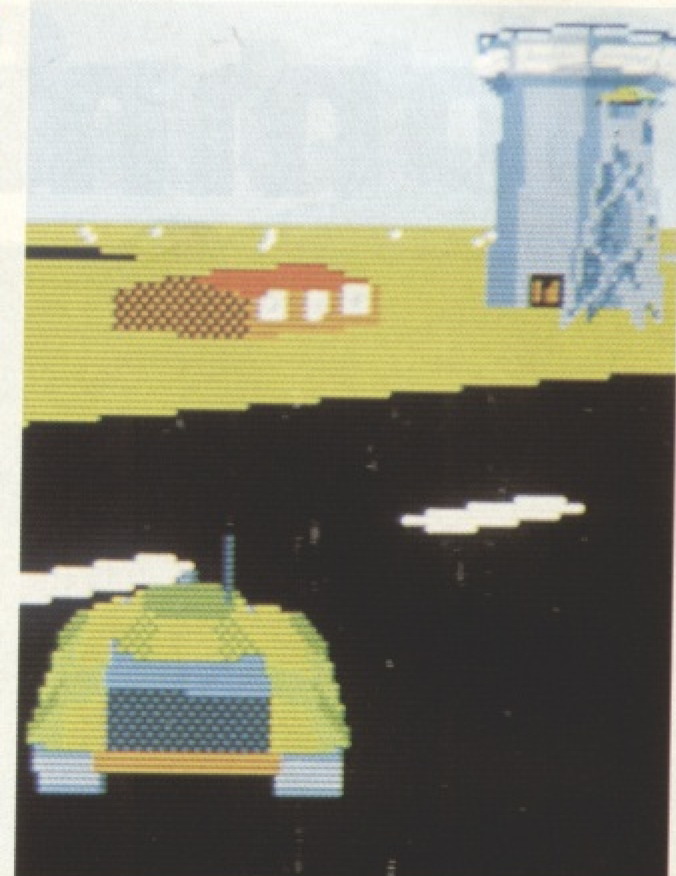
THE SECONDARY monitor display on the dashboard performs three handy functions. On the simplest level it acts as a rear-view mirror. Alternatively, a binocular control allows magnification (up to a factor of eight) of an on-screen image – useful for spotting tanks and gun installations holed up on the horizon. This monitor's primary function however, is to aid the steering of wire-guided missiles with a behind-missile view. For increased accuracy and picture clarity, you can blow the display up to full-screen – but don't linger too long as it prevents you from seeing anything else.



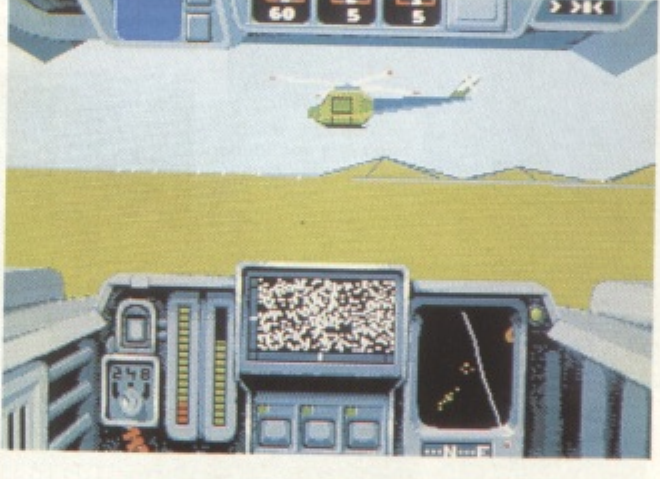
ENEMY tanks are your main threat. They aren't as tough as The Mauler, sure, but there's enough of them to compensate. Some make easy pickings, but the tough elite vehicles stalk you with undying determination and prove worthy adversaries even for surface-to-surface missiles. Thankfully it's possible to break up an enemy attack by simply (!) knocking out the radio tank (which has an antennae instead of a gun turret). Communication between the enemy is affected and the tanks are disorientated.



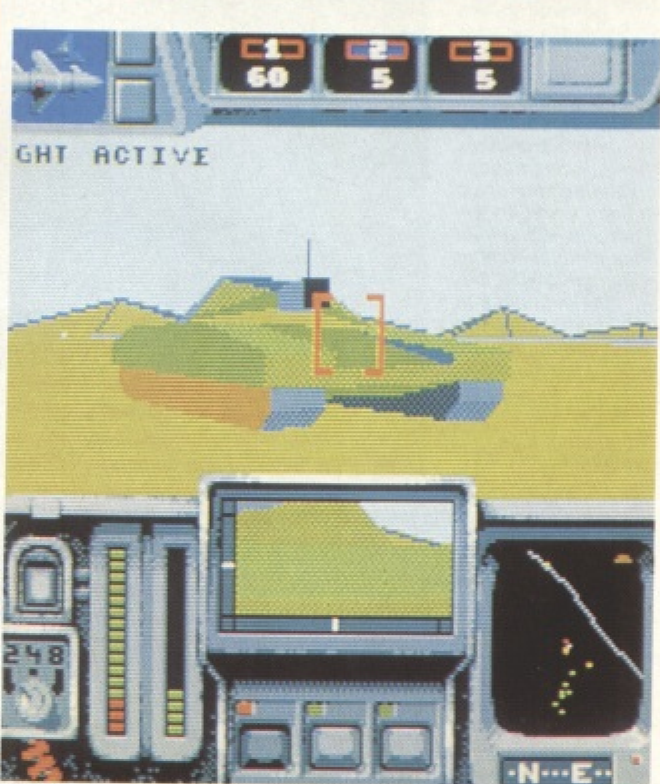
SURFACE-to-surface missiles come in three guises – infra-red, radar-guided and wire-guided. The radar-guided missile is the deadlier of the first two as it's capable of locking onto any target – infra-red missiles only lock onto targets that radiate heat (such as aircraft and land vehicles). The creme de la creme of the trio however, is the manually-operated wire-guided missile. The only problem is, the tank stays still throughout the missile's flight, leaving it a sitting duck.



IN AIRPORT Attack your mission is to knock out one of the Southern forces' largest military airports. Cutting down their air power also involves destroying as many buildings as possible and fending off any tanks and choppers that arrive to defend the installation. All before you escape in time to rendezvous with the Helicarrier. This 'get in, blast it and get out' operation is the simplest mission type. Others require considerably more forward planning and strategic thought. How else could you defend a fuel dump from an entire tank division, photograph a top secret installation or steal a piece of the enemy's latest military hardware from its best-defended base?



IN SOME missions the enemy surface force is backed up by helicopters. Not all of them are out to kill you though – some swap their air-to-ground missiles for reconnaissance cameras and perform aerial surveillance. 'Spotter' aircraft simply hover around the perimeter of the battle area (mostly behind mountains for protection), occasionally popping up to get a fix on you, before radioing your position to the leader of the enemy tanks. You need to bring these suckers down... and fast.



YOUR PULVERISER turret-mounted cannon is a crude but effective piece of machinery. Targeting is a manual process, which is especially difficult with moving targets like tanks. For any chance of success, you need to anticipate where the target is heading and fire in front of it. Not an easy skill to master, sure, but one that all tank commanders must possess to survive without missiles. Still, if you get too disheartened, you can always use several rounds of ammunition to demolish a building or two.

ST Realtime's 16-bit debut **Carrier Command** combined three-dimensional action with a cleverly-convoluted strategy game. **Battle Command** also blends these two elements together, however here the emphasis is more firmly centred on action. Battle Command is combat with a strategic edge, and even though tactically it's not as intricate as a serious tank simulator, it's no **Battlezone** either. In fact it's a bit of both. This mix of simplicity and strategy makes controlling The Mauler a joy, as even the most complex weaponry systems are quick and easy to use. There's no fiddling about with complex key commands and with a little practice, tank control becomes second nature, allowing you to concentrate on the battle itself. Strategic elements are provided by your choice and use of weapons (strict ammunition limits mean you can't afford to care-free) and the deviously-constructed missions, some of which require considerable thought and tactical application if you are to even survive, let alone accomplish your objective. The 16 missions are more than enough to keep even the most ardent tank commander happy. Even if you should win the war, Realtime has plans to provide a series of Battle Command Data Disks, comprising new missions and enemies, early next year.

A Commodore Battle Command promises to be almost identical to its Atari stablemate, with some meatier sound and slightly speedier action to differentiate the two.

PC VGA, EGA, CGA and Tandy graphics modes are all supported, along with Roland, AdLib and SoundBlaster sound cards. Gameplay-wise, it's exactly the same story.

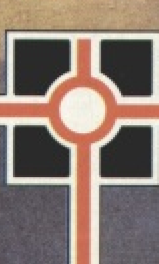
IT'S MIND BLOWING ...IT'S TNT

THIS CRATE CONTAINS
HARD DRIVIN'
TOOBIN
A.P.B.
DRAGON SPIRIT
XYBOTS

TNT

DANGER EXPLOSIVE SOFTWARE

Light the fuse and stand back for TNT – the explosive action pack from Tengen! Test your skills on five top coin-op hits featuring the very best in arcade action. Humorous... Exciting... Stimulating... For great variety and value, break open the crate.



TENGEN

The Name in Coin-Op Conversions.

Hard Drivin'

The Ultimate Drivin' Simulation. Experience the thrills and spills of racing in realistic, solid 3D.

"A stunning conversion... it plays brilliantly" C&VG
"A sure fire hit." Sinclair User
"Near perfect conversion" ACE

Toobin'

Get Toobin' with the Tube Dudes. Ride the rapids and check out the white water challenges for an action packed fun day out toobin'.

Great music... heaps of playability... a brilliant conversion" ACE
"Looks, sounds and plays great" C&VG
"Playable, addictive and above all great fun" The Games Machine

Dragon Spirit

Scorch a path through the skies in a frenzied flight of mayhem and destruction. A do or die mission. Defeat or victory depends on your skill. Have you got the Dragon Spirit?

"Accurate and action packed... great graphics and addictive gameplay" C&VG
"Makes the most of the coin-op" The Games Machine
"Another stonking coin-op conversion" Amstrad Action





APB

A wacky game of cops and robbers... High speed chases, dangerous arrests and shoot outs all in crazy cartoon action. So let's be careful out there – Officer Bob is on the Beat!

"Straight from the coin-op... a must for all fans" New Computer Express
"Great fun... pretty hard... keeps you coming back for more" Zero
"A must buy!" Crash

Xybots

The ultimate double action, split screen game. Keep a step ahead of the deadly robots. Annihilating action for one or two players.

"Simple, addictive and entertaining, Xybots will make your day" Personal Computer World
"Great blasting fun all the way, check it out as soon as possible" Crash
"Everything from the coin-op is here – graphics, sound and gameplay are identical" New Computer Express

Available on: Atari ST, Amiga, Commodore 64 (cassette, disk) Amstrad (cassette, disk) Spectrum +3, Spectrum 48/128
Amiga & Atari ST Screenshots



OPERATION HARRIER
Creative Materials And US Gold

AMIGA	
PRICE	£24.99
OUT	Now
GRAPHICS	79%
SOUND	77%
PLAYABILITY	86%
VALUE	70%
OVERALL	**78%**

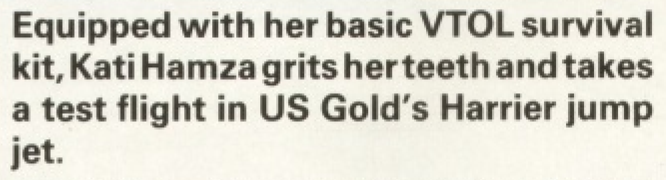
ATARI ST	
PRICE	£19.99
OUT	Now

IBM PC AND COMPATIBLES	
PRICE	£24.99
OUT	Now



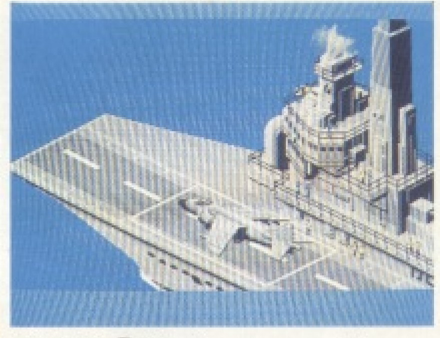
THE MAN with the plan is Mad – Colonel Mad. Interviews with your superior are short, quick and to the point. Mad's missions involve bombing enemy cruisers, airfields, and other strongholds. Succeed and he condescends to a little grudging praise. Fail and he tells you exactly what he thinks of people prepared to chuck millions of dollars of military technology into the sea.

Operation Harrier





WEIGHT limits exactly how much weaponry you can take. A decent selection from the three types of bomb (500lb, 1000lb and 12-bomb pod) is essential. All jets are equipped with anti-aircraft canon. Extra air-to-air missiles are optional.



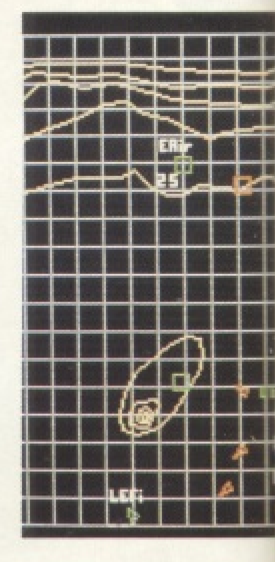
TAKE-OFF and landing are executed automatically at the touch of a button, though careless positioning on approach to a runway is a sure way of turning VTOL engineering into a pile of scrap. Home sweet home is the carrier: it's the place where the mission begins and ends, medals are awarded and major repairs are organised.

Equipped with her basic VTOL survival kit, Kati Hamza grits her teeth and takes a test flight in US Gold's Harrier jump jet.

LOCATION: classified. Dateline: unspecified. **Operation Harrier** is a battle without a cause. Leave the politics to the guys in the suits: all you need to know is how to fly a plane.

Highly volatile enemy installations are causing a lot of aggression at HQ. You miss mom's apple pie but all leave is cancelled until somebody takes those installations out. And what better way to destroy them than in the only truly successful fixed-wing VTOL (Vertical Take-Off and Landing) aircraft ever made – the McDonnell Douglas Harrier jump jet.

So take a look around you. See anyone else in spitting distance wearing a heroic grin and a flying suit? Nope? Looks like you just volunteered.



AS SOON as enemy radars detect your presence aircraft and helicopters are out in force. A few well-aimed shots from your cannon usually do the trick, but in an emergency heat-seeking missiles are more efficient. Avoid heavily crowded airspace – mid-air collision is a messy way to die.



THE CREATIVE URGE

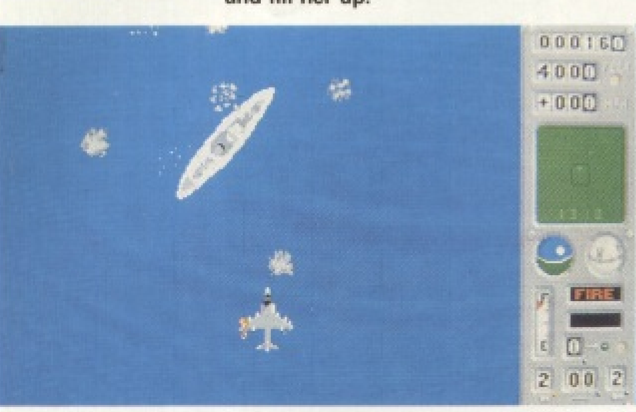
LIKE **ROTOX**, Creative Materials' first game, Harrier exploits the company's unique Rotoscape system. Instead of scrolling in a linear fashion a Rotoscape landscape rotates around its sprites making it possible to twist, turn and zoom in and out.

Harrier was designed by one of Creative Materials' head honcho, Nick Vincent. VTOL seemed ideally suited Rotoscape's zoom capabilities. Creative Materials' programming arm is based in Bristol: Harrier was coded by Paul Dunning on an ST using **DevPac** in conjunction with freelance graphic artist Lorne Campbell (erstwhile of Zippo Games). Sound was developed by the Materials' effects specialist Kevin Collier.

Despite the fact that it now has Rotoscape down to a fine art (Harrier is significantly smoother than ROTOX), Creative Materials isn't planning to use the system again: It's not as unique as it was. Instead the team's turning their Northern charm to several new projects, including the computerisation of this summer's Tom Cruise blockbuster **Days Of Thunder**.



MID-MISSION with your wings ablaze and fuel levels low, there's not always enough time to limp back to the carrier. Two subsidiary bases, on the northern island and in the eastern highlands can provide rudimentary repairs and a fuel top-up. Alternatively use one of the two air-tankers: simply position your nose over the drogue at the end of the fuel-line and fill her up.



TARGETS have their own defence systems which become increasingly harder to counteract. The chances of scoring a direct hit are maximised at low altitude but getting your speed right is just as vital. Hang around too long and you have to cope with flaming engines, massive fuel shortage and swarms of enemy craft.

All the pomp and circumstance of an elaborate medal presentation awaits the successful harrier pilot. Losers get to wait for army rescue in the wet and the cold. Fail persistently and your next assignment is to the latrines.



THE MAP gives a detailed view of the combat area. Your harrier is white, all enemy craft are red. Enemy bases are clearly marked, and under no circumstances should they be confused with nuclear plants (in red): a bomb dropped here means first-hand experience of radiation sickness. It's possible to fly almost the whole mission from the map screen (the best route to a target avoids enemy trouble spots), though for direct confrontations only the playfield provides enough visibility.

A Operation Harrier looks like a flight simulation and plays like a shoot 'em up, but it's really neither of the two. There's no need to wade through pages of technical information to play it and lightning quick reflexes help but they aren't the secret of success. Instead Operation Harrier is the kind of blaster-cum-strategy game that anyone can pick up and enjoy. The map and scenarios are well-designed and the presentation is excellent. As the missions get harder planning becomes essential – simply going in and kicking ass just isn't enough. Inevitably there are the odd niggles – the combination of keyboard and joystick controls isn't ideal and the perspective occasionally leaves a bit to be desired. But Operation Harrier's main disadvantage is a direct side-effect of its appeal. You take it out of the box, have a lot of fun for a while – and then you put it back. That's no problem as long as you rate entertainment high over long-term lastability, but if you don't it might not be enough.

ST Apart from a slight visual variation, the surest way of telling the ST and Amiga versions apart is by counting the number of disks. If you can see two you have an ST.

PC Rotoscape was initially intended for the PC and for no extra money this version comes with practically every possible extra for your delectation and delight: CGA, EGA, VGA and Tandy graphics plus AdLib and Roland sound support.



THE IMMORTAL
Sandcastle And Electronic Arts

AMIGA	
PRICE	£24.99
OUT	October
GRAPHICS	96%
SOUND	78%
PLAYABILITY	91%
VALUE	85%
OVERALL	**90%**

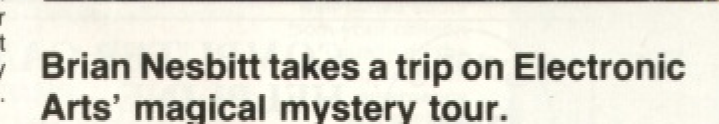
ATARI ST	
PRICE	£24.99
OUT	October

IBM PC AND COMPATIBLES	
PRICE	£24.99
OUT	Early 1991

NB!

To play The Immortal you need a machine with 1Mb or more. Electronic Arts is currently looking into the possibility of half Mb versions for the ST and Amiga. The good news is that it's looking likely, and hopefully both should surface in time for Christmas of this year.

The Immortal



Brian Nesbitt takes a trip on Electronic Arts' magical mystery tour.

IN THE days of old when knights were bold, wizards were held in high esteem. Well, they were until the people discovered God and the need for those practised in the art diminished.

Of the few wizards remaining, you are one of the best. Hardly surprising, as you were trained by the mighty Mordamir. Sadly, he died many years ago. At least you thought he had... Last night he came to you in a dream. When you woke you knew he was still alive, trapped in a bottomless cavern.

And so, with 20 gold pieces to your credit and a sword and staff in your hands, you set out to discover the secret of The Immortal...

TRICKY TRICKS

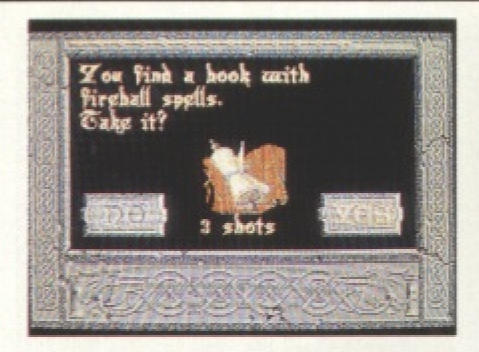
THE FOLLOWING three displays of 'magic' aren't as astounding as those found in The Immortal, but they may still impress your friends... or get you thoroughly beaten by them.

WITH a group of friends gathered around a table, give one of them a full glass to hold. Tell them that if they can stand still while you walk around them three times, without being touched in any way, they will win lots of money. Now walk around them twice only and sit down, leaving them standing. Everyone will laugh at them.

YOUR QUEST begins here, in this small antechamber. As you approach the altar, the image of the old wizard Mordamir forms from the candle's flame. Suddenly, he speaks... "Dunric, you have come to save me. I am in the dungeons far below. I know I can count on you." He can. But your name isn't Dunric... Bemused, you leave the antechamber through the door in the corner.

THE BODY of a fighter lies ahead. The pool of blood suggests that he's dead, but before you get the chance to find out a Goblin appears, spoiling for a fight. Combat isn't as incongruous as it first seems. Only four moves are available – two offensive and two defensive – but with a little practice you soon learn to read your opponent's behaviour and react accordingly. A few timely thrusts are all it takes to kill this Goblin. Adversaries on later levels aren't so puny.



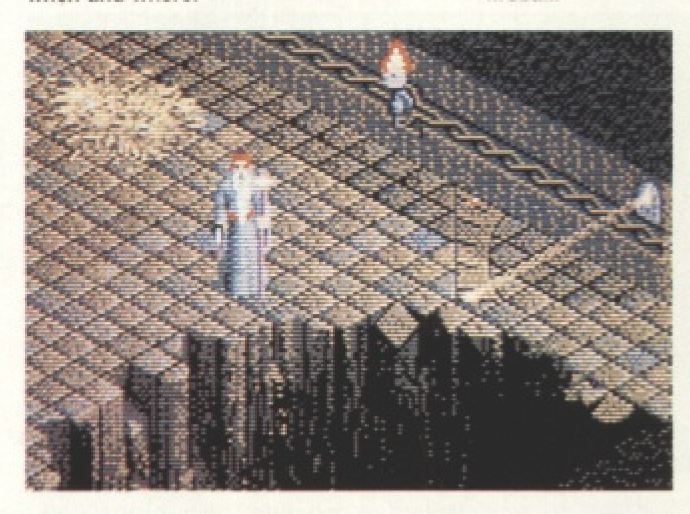


CLOSE examination of the fighter's body reveals that he is indeed no longer of this world. Acceptance of the prompt to search him for possessions leads to the discovery of a book with fireball spells and a ring with the name Dunric inscribed (could this be him? No, a fighter would have no need for a scroll or a ring. Maybe he was Dunric's servant...). You put the objects into your sack. Every item in The Immortal has a specific use. You can't determine how they are used, only the when and where.

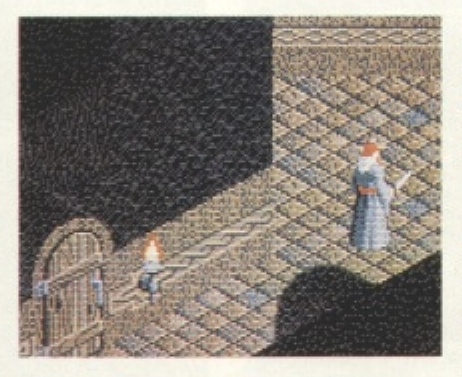


YOUR CURIOSITY is aroused by the sound of fighting nearby. Not knowing what's around the corner, you prepare yourself for the worst and activate the fireball spell. Now you have three fireballs to shoot. And you need them! A second fighter is in locked in combat with another Goblin, and it looks like he's losing. Alerted by your appearance, the Goblin turns on you instead. It's a hardy beast, but no match for a well-aimed fireball.

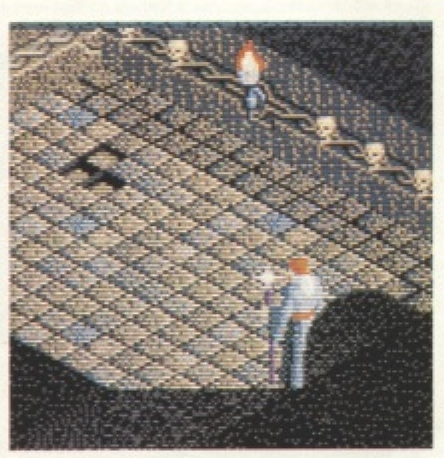




A GAPING chasm lies to your left, a beam of light to the right and a patch of straw ahead. There might be a needle or something hidden in it... But no. It's a magical place of rest and a chance to replenish a few units of energy – but only once. As you sleep you dream... and a cryptic clue presents itself. You wake, refreshed, and decide to examine the small red gem near the beam of light. It's affixed to the floor – it must have some other use. The only other exit is locked and you don't have the key. Realising that there's nothing here of any use at present, you go back to the place of your first fight.



A THIRD door to the far right leads into a corridor. There's a door ahead and a Goblin to the right. A fireball takes out the Goblin, leaving a corpse for the searching. He was carrying a note and a door key – ah! It was guarding 30 gold pieces, too. Now to explore further... Before you go through the door, you feel it would be wise to read the note... 'Beware of Shades. They are dangerous, invisible creatures that like the darkness. Under firelight they cast a shadow by which you can detect and avoid them.' Great.

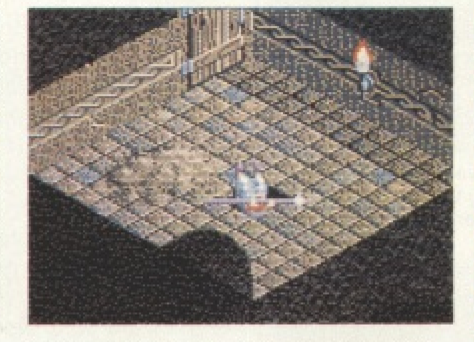


BEYOND the door, all seems quiet. Pausing for thought you notice that some of the tiles in the floor are moving. It might be a trap. Without further hesitation you make a break for the other side. Only to find yourself amidst a hail of arrows shooting across the room. You take a hit. That hurt. But there's no time to debate the state of your health, which is now perilously low. Somehow you manage to make the rest of the journey unscathed.

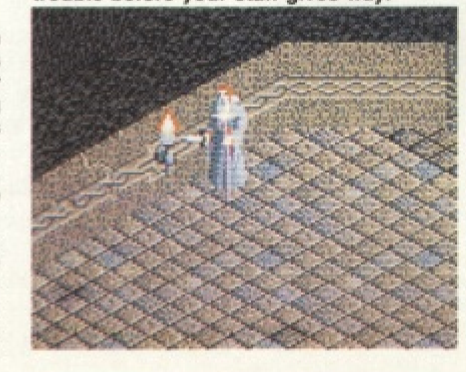


ANOTHER quiet room, this time with a patch of dirt in the corner. Maybe the spores could be planted to yield results... They do: a cluster of poisonous toadstools whose poison kills you. Time to do it all again...

A LARGE, seemingly unoccupied room lies beyond the door. An unlit torch is affixed to the right-hand wall, until your one remaining fireball lights it, revealing trouble on the floor... Shades! So that's what the note meant. Their touch is death. And this room is littered with traps, too, as you recognise it from close examination of the map. The Shades' movement is slow and predictable, allowing you to edge round the side of the room. Along the way you find a scroll with a charm spell to use on will o' the wisps, and a shiny, reflective amulet with runes on one side.



YOU MAKE it back, but decide to go for the door on the other side... only to fall into a trap. Your staff bridges the gap, but it won't last for long. A gentle rocking motion allows you to swing up and out of trouble before your staff gives way.





THE DOOR was locked – but you had the Goblin's key. Yes, it's this room again. Now what? You explored every possible avenue... or did you? A thought strikes you: use the amulet to deflect the beam of light onto the gem. Yes! A previously invisible trapdoor opens up in the floor. Its ladder beckons. You climb down, not knowing what to expect, except further adventure... There's no facility to save your progress to disk – well, not as such. A 'Certificate' in the form of a 13-digit code for the next stage is given on completion of a level. All you have to do is type it in the next time you decide to play from scratch. The magic of the labyrinth removes any unnecessary objects from your inventory between levels.

WITH a group of friends gathered around a table, produce a matchbox and remove some matches. Place two or three matches on the table and announce that the arrangement represents a number from one to 10. Everyone has to guess what it is. Some will, some won't. But what no-one will know is that the number it represents depends on how many fingers you have stretched out on the table. Continue to make different arrangements of matches, as simplistic or complex as you wish, and use whatever number you see fit – just don't forget the fingers. Obviously at first you could be saying any number, but as people begin to cotton on you can claim that a psychic link has formed by saying the number together after a count of three. Most guess that there is some form of code involved, but there will always be one or two people who fail to spot the fingers (because they are concentrating too hard on the matches – an old magician's trick known as mis-direction) and get extremely irritated.

WITH a group of friends gathered around, place a collection of like objects, such as glasses or mugs, on a table. Announce that you will leave the room while an elected person touches one of the objects, and that when you return you will be able to identify which one (this is best done in the form of some over-elaborate story). Look into the person's eyes as you pass your hand over the objects. When you reach the chosen item, your secret partner (who has remained almost motionless thus far) makes a natural gesture that no-one else but you will notice. You can then impress the crowd by informing them of the object touched. The common response is that it's something to do with pupil movement, but no-one will be able to repeat the trick unless they know how it's done.

HARVEY RABBIT

THE IMMORTAL is the work of Californian development team Sandcastle – more specifically, its founder, Will Harvey.

Harvey's first project was the surprisingly-successful **Music Construction Set** in 1984. He's perhaps best known though, for his 1987 conversion of Atari's classic coin-op **Marble Madness** – his first project after forming Sandcastle with his friends from Sanford University.

1988 saw the release of Harvey's first original game – the surreal miniature golf simulation **Zany Golf**. "We always wanted to do a miniature golf game, and we kept on putting neat things into it," he says.

While The Immortal is Harvey's latest work, it actually began long before any of his other games. "I've been thinking about The Immortal ever since High School – I had sketches of screens drawn out in 1984. But we only really started work on it full-time about 15 months ago."

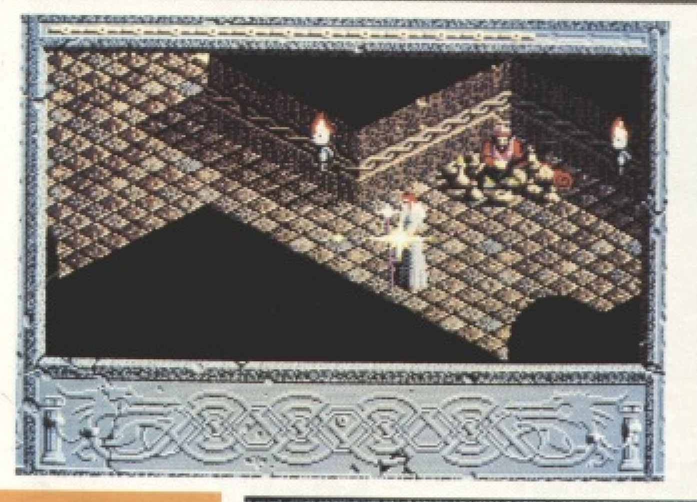
"I wanted to do a **Dungeons And Dragons**-type game with realistic 3D graphics. I wanted the game to look real, as though you were looking down on little miniature figures," Harvey explains.

"Most people who develop games for Electronic Arts write a complete script for their game, comprising everything that will be in it from beginning to end before they start programming," says Harvey. "I don't work that way. I want to see something before I commit to it. The Immortal has two important components – a serious storyline that forms the central quest, and a collection of smaller, incidental events and puzzles. During the development we had to remain fairly consistent with the story, but we had a certain amount of licence to make things up as we went along with the incidental things."

Harvey claims the reason that The Immortal took so long to develop was mainly due to the tremendous amount of technical effort that was poured into it. "Because we wanted to make everything look realistic, we had to render all the graphics as accurately as possible, and that took a lot of time. Some of the animation frames for the wizard took up to 16 hours to do. Strangely enough though, because the technical things took so long to do, we had a lot more time to handle the creative side!"

"Surprisingly we threw very little away. When we did Zany Golf we developed complete holes that we trashed, including a Traffic Hole and a Ramps Hole – it's very difficult to make all the holes fun all the time. But for The Immortal we used almost everything that we came up with, and I think that's because we had a very clear idea of what we were doing."

So what's next? "I want to do **The Immortal II**," Harvey reveals. "I don't want to give too much away, but the end of The Immortal is left open for a sequel – like when, at the end of **Star Wars**, Darth Vader goes spinning off into space. It'll definitely be the same point-of-view, as it gives the prettiest view of the objects and characters."



THE SPELL to charm the will o' the wisps comes in handy on the second level. Their touch is death, but you soon have them on your side. The first time you activate the spell the will o' the wisps follow you around from room to room, opening and closing doors behind them! The second time you activate the spell they attack any foes in their vicinity.



YOIKS! As you can see, dropping the bag of bait is not recommended...

WIN! A MAGIC PRIZE!

Thanks To Electronic Arts

WHAT better way to get you in the mood for The Immortal than some real magic. Yes, here's your chance to win one of five magic sets for beginners, namely Marvin's Magic from leading toy store Hamley's. Simply answer the three questions below, pop them on the back of a postcard or sealed envelope and send it to MAGIC MOMENTS, The One, Priory Court, 30-32 Farringdon Lane, London EC1R 3AU to arrive no later than 28th October 1990. The first five completely correct entries drawn from the magic hat after the closing date win their senders a Marvin's Magic kit for beginners.

THE QUESTIONS

1) Which talented TV magician is also known for his balding pate?
A) Paul Daniels
B) Wayne Dobson
C) Doug Hemming

2) Which group do you have to bemuse with a new trick in order to join it?
A) The Magic Square
B) The Magic Triangle
C) The Magic Circle

3) What was Will Harvey's previous release through Electronic Arts?
A) Ski Or Die
B) Zany Golf
C) Budokan

The editor's decision is final and no correspondence will be entered into. Employees of EMAP and Electronic Arts are not allowed to enter.



THE PROTEAN Ring, found on the third level, allows you to change into a Goblin. It's useful for getting to this chest, but not so hot when it comes to climbing ladders. The only way out is to remove the ring.



ON LEVEL Four you meet an old friend from the first level – the fighter whose life you saved. The grateful fellow gives you a Magic Carpet, which you have to use to negotiate two rooms full of giant bunsen burners built into the floor. Be warned: control of the carpet is fiddly.

A Any similarities between The Immortal and **Cadaver** (see Review on page 113) are purely superficial. The Immortal isn't as convoluted as Cadaver, but is no less gripping. Its look is more often than not exemplary, with an unparalleled level of graphic detail. There's a visual treat around every corner, providing rewards for anyone who dares to experiment. Sound-wise there's a different moody tune for each level, though they don't always generate an appropriate atmosphere. The alternative is a handful of well-placed spot effects, such as the clash of swords and grunts. Special mention must go to the manual, which provides instruction in the form of a step by step solution to the first level, just to get you into the swing of things. Further help comes in the form of cryptic clues from Mordamir – and you need them. This is where The Immortal stumbles slightly. Progress is linear, which means that when you get stuck there's nothing else to do but pull your hair out. It would have been less frustrating if it were possible to go off elsewhere more often. Still, the fact that there aren't that many puzzles to solve and there are only seven levels is easily forgotten when you find yourself in the thick of it. Despite a few irritating gripes, such as having to be quite precise when climbing down ladders lest you fall and die, The Immortal manages to absorb and entertain in a way seldom experienced. It's magic!

ST There's little to separate this version and its Commodore counterpart. What you see here you can expect to get.

PC Surprisingly, work on this version is still in progress and it isn't likely to be complete until early next year. CGA, EGA, VGA, MCGA, Tandy, Roland and AdLib compatibility have yet to be confirmed, although it's likely that most, if not all, will be supported.

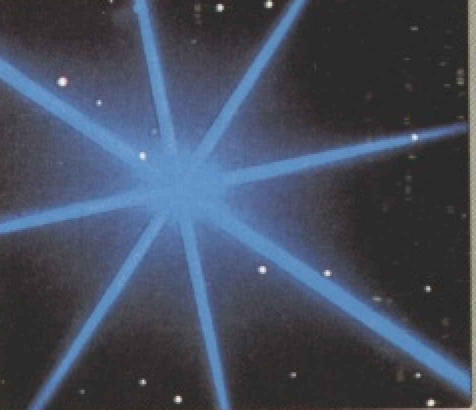


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SOLD OUT!

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Free! The One Directory To 16-Bit Software **Reviewed** Barbarian II, Elite, SDI... **Players Guide** Starglider II **Feature** Interactive CD



ISSUES

ISSUE THREE December 1988
Free! 1989 Wallplanner **Reviewed** Batman, Falcon, Operation Wolf... **Players Guide** Speedball **Feature** Japanese Technology

ISSUE FOUR January 1989
Reviewed Afterburner, Double Dragon, Thunderblade... **Players Guide** Rocket Ranger **Feature** Future Cinema



BACK

ISSUE FIVE February 1989
Reviewed Cosmic Pirate, Dragon's Lair... **Players Guide** Operation Wolf **Feature** Cyberpunk

ISSUE SIX March 1989
Extra! Disk With Blasteroids (Amiga & Atari ST) **Reviewed** Blasteroids, Jetfighter... **First Work In Progress** Rainbow Islands **Players Guide** Falcon **Feature** Arnold Schwarzenegger



ISSUES

ISSUE ELEVEN August 1989
Reviewed Xenon 2: Megablast, Rainbow Islands, Stunt Car Racer... **Work In Progress** Accolade **Players Guide** Wicked **Features** Dave Gibbons

ISSUE TWELVE September 1989
Reviewed Paperboy, Strider... **Work In Progress** Bullfrog, Hard Drivin' **Players Guide** The New Zealand Story **Feature** Quasar

ISSUE 13 October 1989
Reviewed Bomber, Damocles, Infection... **Work In Progress** Power Drift **Players Guide** The Shoot 'Em Up Construction Kit **Feature** The Nintendo Phenomenon



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ISSUE SEVEN April 1989
Reviewed Archipelagos, Lords Of The Rising Sun, and Populous... **Work In Progress** Forgotten Worlds **Players Guide** Federation Of Free Traders **Feature** The F-16

ISSUE EIGHT May 1989
News Watchmen **Reviewed** Forgotten Worlds, RoboCop, Silkworm... **Work In Progress** Xenon 2: Megablast **Players Guide** Populous **Features** The Sega MegaDrive, Sierra On Line

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ISSUE 18 March 1990
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ISSUE 19 April 1990
Reviewed Escape From Singe's Castle, Klax, Player Manager... **Work In Progress** Operation Stealth, Speedball 2... **Players Guide** Rainbow Islands **Features** Pinball, Inside Atari Games



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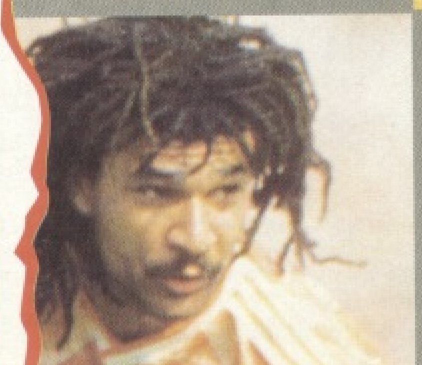
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Reviewed The New Zealand Story... **Feature Review** Licence To Kill **Work In Progress** Hawk **Players Guide** Forgotten Worlds **Feature** Acorn Archimedes



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Reviewed Escape From The Planet Of The Robot Monsters, Hammerfist, Loom... **Work In Progress** Killing Cloud, Kick Off 2... **Players Guide** Midwinter **Feature** Data-Linking

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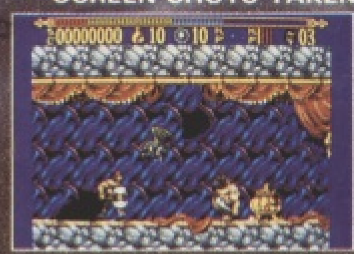
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Free! Encyclopedia Of 16-Bit Games Part Three (Projectyle) **Reviewed** Corporation, Oops Up, Plotting... **Work In Progress** Supremacy **First The One On One** Chris Achilleos **Features** Future Sports, Billy The Kid, Aliens


EVIL LINGERS ALL AROUND...





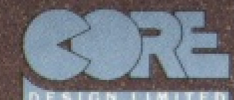











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Screen shots from Atari ST version

Screen shots from Amiga version



Set in the world of international espionage, Operation Stealth plunges you headlong into a brand-new Cinematique™ Interactive adventure game.

Operation Stealth is the second game to feature the exclusive Cinematique™ operating system, which has been considerably refined and developed since the release of Future Wars.

DELPHINE SOFTWARE

- Entirely mouse-controlled.
- Easy-to-use point-and-click interface.
- Fully compatible with Ad-Lib and Roland Sound Cards (PC Version).
- PC version features 256 colours (VGA).
- Superb music produced in Delphine's in-house recording studio.

COMING SOON...

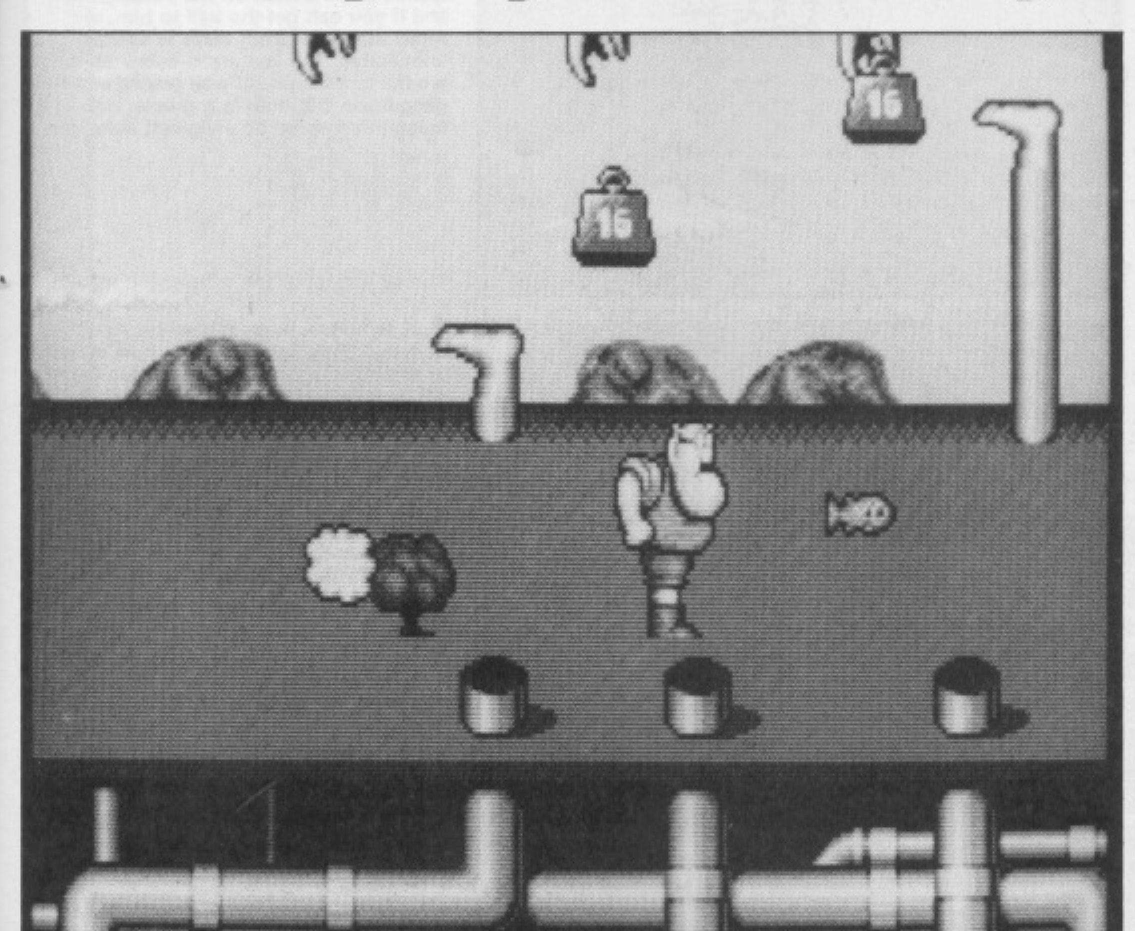


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Monthy Python's Flying Circus



Part Four: Simon Phipps And His Titillating Tips.

SO YOU want the maximum score, eh. Well don't waste time, 'cos Every Second Counts towards the time bonus at the end of every level. At the start of a level, the bonus timer counts down 10 minutes of time spent controlling Gumby (not time spent watching the cartoons or arguing). Ten points are awarded for every second of this time remaining when the level is completed. That's a potential bonus of 6,000 points per level. Ignore the bush at the start of Level One, as it's nothing more than a time-wasting device.

Try to destroy every single block of cheese you see, including the ones in the manual. Apart from being worth one point apiece during play, an extra 10 points for every one destroyed are awarded at the end of the level. Should you manage to clear the level of cheesy comestibles, a bonus of 9,000,000 points is given, so it's definitely worth the effort.

FOOD FOR THOUGHT

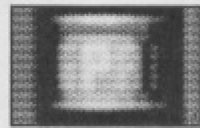
COLLECTING 16 tins of Spam from each level is your main objective, but collect every other item of food you see, too. Even if you already have the 16 tins of Spam, collect any others you find as they not only top up your vitality but are worth bonus points at the end of the level.

Collecting 16 Spam tins awards you a vital piece of brain at the end of a level, which also counts as a bonus of 9,000,000 points.

Extra lives are awarded every time the top digit of your score changes (every 10,000,000 points), so to guarantee an extra life at the end of each level, collect all 16 Spam tins and destroy all the cheeses.

BOUNCY BONUSES

WORK out a method for each Gumby-spring bonus room – it's always possible to collect all the bonuses and destroy all the cheese. Also, on later levels, there isn't always only one entrance to these screens from the main level.



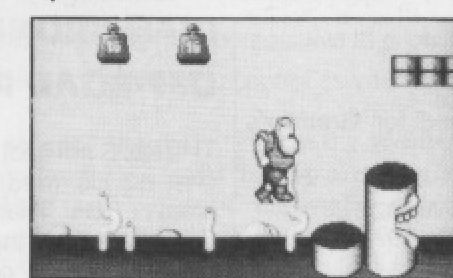
SPAM
Worth 400 points at the end of a level and six points of vitality replenishment.

EGG
Worth 200 points at the end of a level and eight points of vitality replenishment.

SAUSAGE
Worth 200 points at the end of a level and eight points of vitality replenishment.

BEANS
Worth 200 points at the end of a level and eight points of vitality replenishment.

LUPINS
Worth 200 points upon collection. It also destroys all visible enemies, turning them into food bonuses.



And Now...

THE CHEAT MODE

ENTER 'SEMPRINI' in the high-score table (you need to get a high score first) to be presented with some handy new options the next time you play. The most useful one allows you to skip levels already completed, although to complete Python properly you must start on Level One. Simon's regular cheat mode name 'POOKY' also gives a suitably Python-esque response.

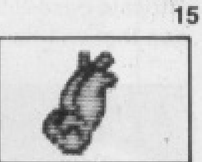
HOW TO SPOT DIFFERENT TYPES OF ENEMY FROM QUITE A LONG WAY AWAY

LEVEL ONE

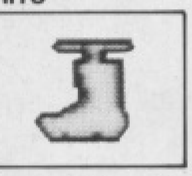
ALWAYS try to kill enemies as you meet them. If you simply rush past you may find that you miss an exit to a bonus screen, or some cheese to destroy or hidden food or Spam bonuses. Explore every exit and remember the locations of bonus (Gumby-spring) screens.



NOBODY expects the Spanish Inquisition. But should you come up against Cardinal Ximinez and his cohorts, here's what to do. Position yourself underneath the arc of the flying cushions and open fire with your fish (there is a safe spot). If you want a maxi-maximum score you can also knock out the pillows – they take six hits and are worth 400 points each.
SCORE 1000
HITS 15



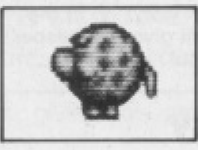
DEAD PARROTS don't do much. They are dead, after all. But they can still give Gumby grief if he's not careful. Please note that they appear from the top if you are in the bottom half of the screen, and from the bottom if you are in the top half of the screen.
SCORE 10
HITS 1



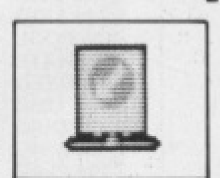
FEET move in a very predictable pattern and don't fire bullets. Just find a safe place to sit, and come up every now and again to shoot them.
SCORE 100
HITS 1



HAMSTERS are easily shot down, but it's often necessary to fly past them instead. This is not easy as they fire up or down depending on your relative position. Note that they always fire bullets at the same point across the screen, which means you can get past them with a bit of careful timing.
SCORE 200
HITS 1



PIGGY BANKS travel from right to left and are predictable in their movements. However, they are prone to fire up or down depending on your position and, unlike the Hamsters, the point at which they fire is unpredictable.
SCORE 100
HITS 2



KEEP LEFT SIGNS travel vertically, firing bullets that are easy enough to dodge but a nuisance when you want to find that elusive Spam tin. The Signs appear in gangs of three. It's best to destroy each whole group before progressing.
SCORE 200
HITS 2



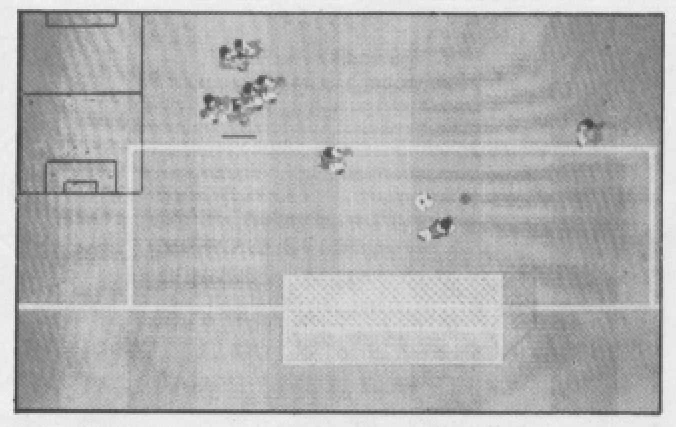
THANKFULLY there's only one 17th Century European Monarch to deal with, but it has to be killed quickly. Move ahead of his anticlockwise path around the screen (thus drawing his fire) and, when you see the chance, turn and get a few shots in. In this way it's quite possible to destroy him without getting hurt. Patience and anticipation is the key.
SCORE 1000
HITS 12

Kick Off 2

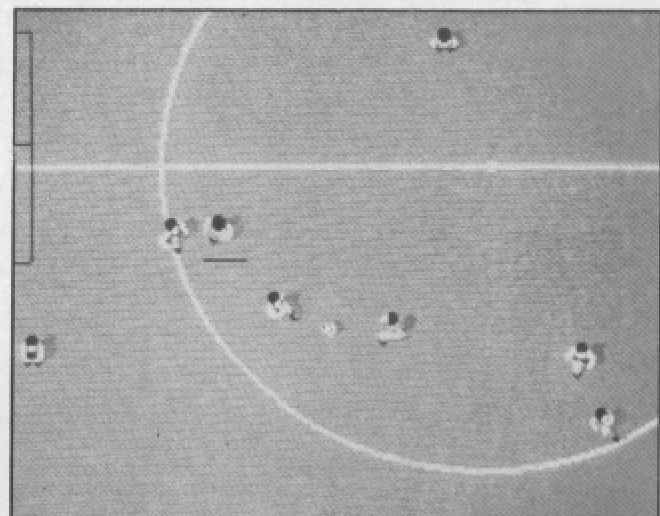
Life's a pitch and then you die. But don't just sit there kicking your heels. Get out there and kick some ass. Designer Steve Screech offers some advice for beginners.

IF YOU never played **Kick Off**, the 25% and 50% play modes in **Kick Off 2** are invaluable training aids. At quarter speed you get all the time in the world to concentrate on taking free kicks and work out the finer points of Aftertouch. At half speed, you can play a little bit more and so practice evading defenders and so on. The more you practice, the better you will be.

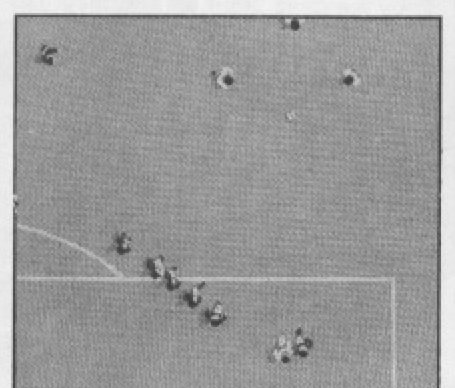
Newcomers are best advised to play a 'long ball game'. Welly it up the field at full power as much as you can – the computer works out the fine angle of the shot for you, allowing you to move the ball about the pitch easily. There's more to be had from running with the ball and making intricate passes, but that's a much more advanced skill – one that will be tackled here in the near future.



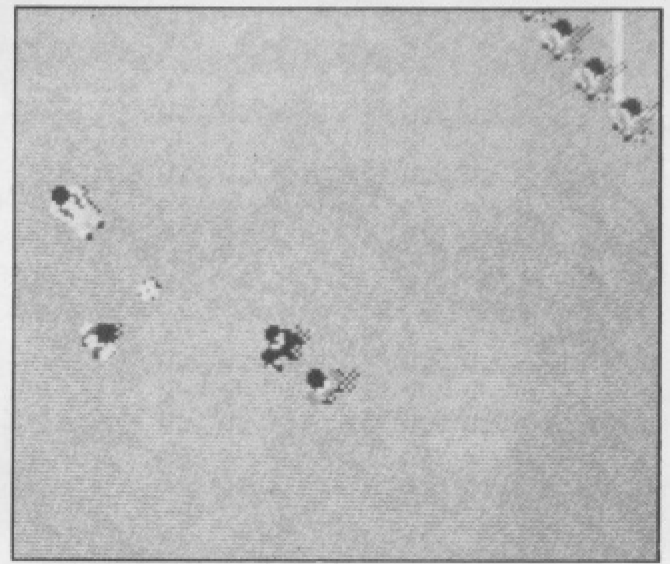
IN A CORNER situation, try to keep the ball away from the goal-line. Unless you play with strong winds, the keeper plucks it out of the air on many occasions. Some tactics place a man on the penalty spot, and if you can get the ball to him, an Aftertouch shot from there is almost unbeatable. The low grass-cutter shots are the fastest, and if well placed can be dangerous, but there's a greater risk of it being intercepted by a vigilant defender.

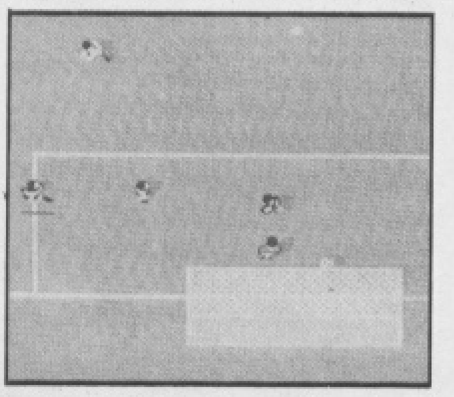


THE NORMAL pitch is best for most players, but circumstances often demand that you play on a less agreeable surface. The worst of the lot is the Soggy pitch. It stops the ball bouncing, which means you have to kick-and-run a lot more – and that makes for tired players. At the other end of the scale, the Plastic pitch is a real nightmare to defend on as the ball often bounces uncontrollably. Have a few practice sessions on them all so you are familiar with the ups and downs of each.

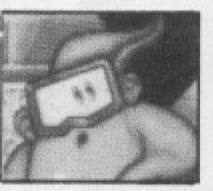


SET-PIECE free kicks are worthless unless you know what you are doing. An inexperienced player is likely to end up with his players fumbling for the ball, and the result is often a disaster. Try this simple technique for sending the ball round the defensive wall and into the net. Before the shot, give a quick tap of the fire button, then hold the joystick to the left or right (depending on which way around the wall the ball has to go). Then, at the exact moment that you make contact with the ball, yank the joystick over to the other side. It won't go in the net every time, but it will give the 'keeper something to worry about.





GOAL-SCORING is a fine art, although you only really need a couple of decent techniques to hammer them home on a regular basis. The most popular technique is simply to run straight up the middle of the pitch and shoot with strong Aftertouch as you come into the penalty area. Providing you time it right, this technique has a fairly decent success rate. A slightly more complicated version, which has you running into the goal diagonally and shooting (with Aftertouch) from just outside the six yard box is even more deadly. That use of Aftertouch is vital, and you need to get it exactly right – the faster you apply the touch after shooting, the more the ball bends. If you are really accurate, you can bend the ball in from halfway down the pitch!



FLOODY HELL!

DON'T drown your sorrows in a bottle. Flood creator Bullfrog's come to the rescue with this complete set of codes to keep your morale afloat.

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2 YEAR
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6 FRED
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10 THUD
11 FRAK
12 VINE
13 JUMP
14 NILL
15 FOUR
16 GRIT
17 ZING
18 JING
19 LIDO
20 POOL
21 HATE
22 REED
23 LIME
24 QUID
25 WING
26 FLEE
27 GIGA
28 HEAD
29 LOOP
30 SING
31 JOUX
32 PINK
33 GOGO
34 LETS
35 QUAD
36 BRIL
37 EGGS
38 HENS
39 NAIL
40 SOAP
41 FOAM
42 MEEK

TRAP HAPPY

ALL THE perky passwords you need for Gremlin's **Venus: The Flytrap**...

LEVEL TWO	The Frozen Wastes	MANTIDS
LEVEL THREE	The Dead City	CICADAS
LEVEL FOUR	Wood World	PSYLLIDS
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LEVEL SEVEN	The Creeping Swamp	LYCAENID
LEVEL EIGHT	Tech World	PYRALID
LEVEL NINE	Translucent Plain	NOCTUID
LEVEL 10	The Stygian Creek	NO PASSWORD!

THE CHEAT MODES

Type **JUPITER** for infinite time.

Type **PLUTO** for infinite ammunition.

IVAN 'IRONMAN' STEWART'S SUPER OFF-ROAD RACER

THERE'S not a lot of advice you can give novice hard men, apart from practice lots. That said, Graftgold's Gary Foreman, the man behind the ST and Amiga conversions, does have a couple of snippets of useful advice to offer...

"DON'T buy the Shocks until last as they have the least worthwhile effect. And don't buy lots of one particular item in one go. I always buy a Top Speed, then an Accelerate and then Tires. Keep buying them in that order until you can't buy any more."

"DON'T use waste your Nitros on the earlier races. They simply shouldn't be necessary."

"DON'T thrash the pants of the computer cars. Beat them by a little bit. If you win by too great a margin they get that little bit faster to soon."

"MOST of the time the computer opponents take the corners wide. Take advantage of this. Cut the corners as tight as possible."

"GIVE the opposition a good thump every now and then."

ACTION FIGHTER

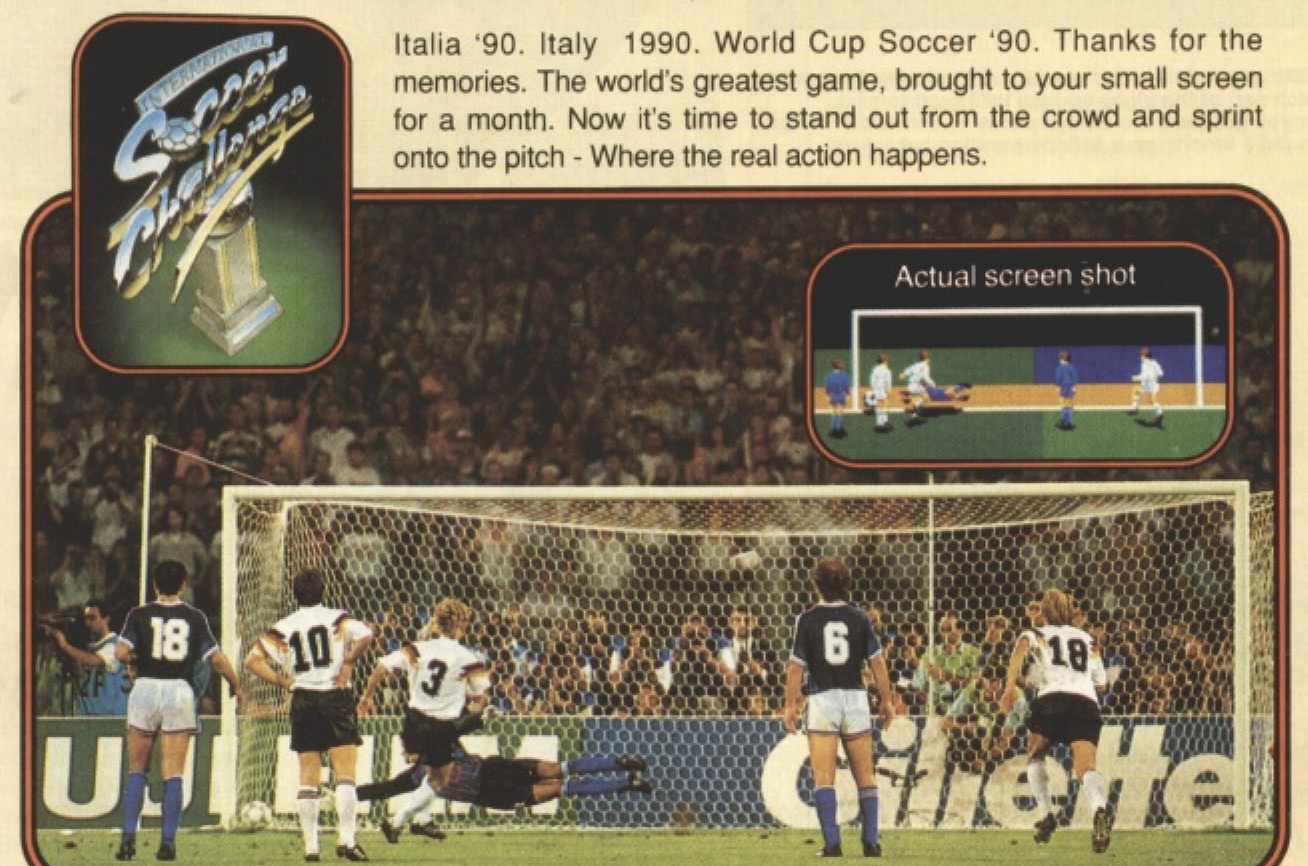
A CHEAT for Activision's quality cartridge conversion wouldn't go amiss, so here it is. On the high score table, type in **ZBACKDOOR** to be awarded with unlimited lives and infinite energy the next time you play.



THE COMPETITION'S OVER AND HERE'S THE WINNER

Andreas Brehme scores the winner, World Cup Final, July 1990. MicroStyle introduce the winner, Autumn 1990.

Italia '90. Italy 1990. World Cup Soccer '90. Thanks for the memories. The world's greatest game, brought to your small screen for a month. Now it's time to stand out from the crowd and sprint onto the pitch - Where the real action happens.



Tackle hard for the ball, deep in your own half, and send an inch-perfect pass wide to the winger. As he takes on the full-back, you're sprinting down the middle, screaming for the return.

The ball swings across, high above the defence, as you stretch your legs to their limit. One bounce and you let fly with your boot as the goal looms before you, sending the ball fizzing towards the top corner...

International Soccer Challenge is viewed from the players' perspective at pitch level, giving you fast-flowing three-dimensional action that you control as you wish.

- Play in position as a goal-hungry striker, midfield general or unshakable defender, feeding off the passes of intelligent computer aided team-mates.

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- Take charge of intricate set-piece moves from throw-ins, corners and free-kicks.

- Play in the World Cup Finals or as a member of the top sixteen Club sides from around the globe. International football as it is played for real.

- International Soccer Challenge. It will make Gascoigne weep with joy, get Marradonna excited, and have Hullit tearing his hair out.

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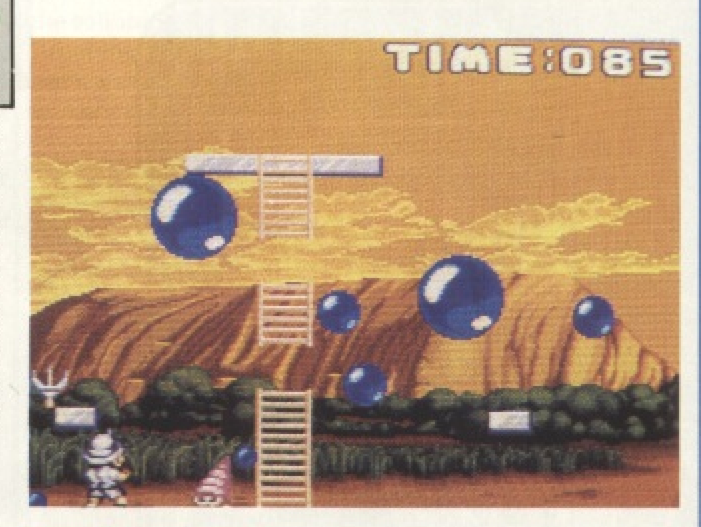
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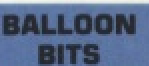


A SURREAL map of the world appears at four-stage intervals to show which part of the globe you are jetting off to next. Wherever you go, there are always plenty of unfriendly beings itching to put a stop to your balloon-bursting behaviour.



BALLOONS come in four different sizes, usually as a result of being shot and split, a la Asteroids. The smaller a balloon, the lower it bounces, making it harder to shoot. When a screen's clear of balloons, you move on to the next.





Pang

Ocean France's conversions of Mitchell's cult arcade 'classic' are fit to burst. Paul Andrews pops the question.

BALLOONS abound in **Pang**, but it ain't no party. Bubble-bursting bedlam awaits in 50 exotic locations around the world. You control a small Chinese 'bubble-hunter' armed with only a simple harpoon gun. Life isn't all a bed of roses for our little friend though, as these balloons hurt. Fortunately there are bonus weapons aplenty to help him out as well as a nifty simultaneous two player option. But this too has its own advantages and disadvantages – you can certainly do with the help, but can you deal with the competition?



BALLOON BITS

THE FIRST ever flight in a balloon was made by two Frenchmen, de Rozier and the Marquis d'Arlandes on the 21st November 1783 in a balloon designed by the Montgolfier brothers. They were airborne for 25 minutes and travelled a distance of eight kilometres.

BALLOONS were the first form of aerial warfare. During the Napoleonic wars they were used to observe the movement of enemy troops, and in later years plans were put forward for the use of balloons as aerial platforms from which to launch missiles and explosives.

BALLOONS were to remain an important factor even during the Second World War, where barrage balloons were used to discourage low flying enemy planes. Although the balloons were harmless, they were attached to steel cables which could shear off the wings of any low flying aircraft.

EARLY balloons were dangerous because of the gas that inflated them. Originally Hydrogen was used, but it led to many disasters because of its flammability. Later, the inert gas Helium was used. The gas used to heat the air in modern hot-air balloons is Propane.

WIN! YOUR OWN FLEET OF BALLOONS!

Thanks To Ocean Software

INFLATE your ego by entering our Pang competition and winning a complete fleet of balloons to play with. Yes, just answer the three easy questions below and pop your answers on the back of a postcard or sealed envelope with your name, address and machine type (Amiga, Atari ST or PC). The first 10 correct entries out of the Editor's cloth cap win the senders a copy of Pang and a packet of balloons. Send your entry to IT'S A GAS, The One, 30-32 Farringdon Lane, London EC1R 3AU.

THE QUESTIONS

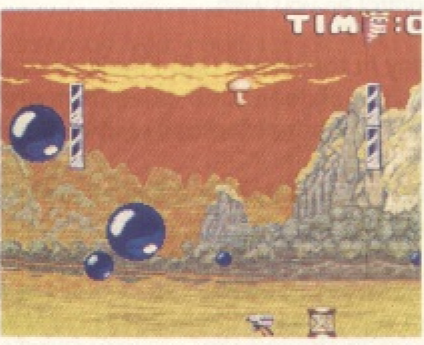
1) What nationality is the hero of Pang?
A) Japanese
B) Chinese
C) Venezuelan

2) Why do balloons float?
A) Because They Are Big And Round
B) Because It Is Very Windy
C) Because They Are Full Of Hot Air

3) Which entrepreneur recently crossed the atlantic by balloon?
A) Richard Branson
B) Clive Sinclair
C) Alan Sugar

Entries to arrive no later than the 28th October 1990. Employees of EMAP and Ocean are not allowed to enter. No correspondence will be entered into, and the Editor's decision is final. And that's finally final.





SOME balloons release bonus equipment when shot. Hardware includes Vulcan Missiles (rapid fire which blasts everything in sight apart from destructible blocks), Double Wire and Power Wire (both enhancements of the default single shooter), shields (protection from one hit), dynamite (reduces all balloons to the smallest size), a clock (freezes all balloons for five seconds) and an hourglass (extra time).



WHETHER you play alone or with a chum, the going's just as tough. While having two players operating at once may clear the screen quickly, it also makes the action more cramped when balloons start flying at you from all angles. And, of course, there's only one set of points to be had, introducing a competitive element.



PLATFORM and ladder arrangements make life difficult on later levels. However, some of the platforms are destructible and occasionally reveal extra life tokens.

OPPONENTS come in three main guises: Balloons, Hermit Crabs (their touch prevents you from firing for five seconds), and three types of Bird (apart from changing the direction of the balloons or bursting them, their effect on you is the same as that of the Hermit Crab). Fortunately, there are also some helping hands about the place, including the Flat Crabs that pop balloons for you with their claws – but are liable to turn against you if they are shot.

PC Simplicity is the spice of life – and Pang is a spicy product. It's best described as a mixture of **Asteroids** and **Arkanoid**, and because it's so simple and unfussy the urge to have 'just one more go' is ever present. Despite the relative anonymity of the coin-op, Ocean France has gone to great pains to recreate the look and feel of the machine as accurately as possible. The whole attract sequence has been squeezed in, along with the 'cute' intermission pictures shown between levels. The graphics are detailed and pleasantly colourful, and there are plenty of jolly tunes to accompany the fun. All in all, Pang is a refreshing blast from your arcade past with enough original elements to let you play it without feeling old. Good, clean fun for all the family.

ST There aren't any major differences here. Pang on the ST looks and plays just like the Amiga incarnation.

A With all major graphics and sound cards supported, this one's every bit as entertaining as its cousins.

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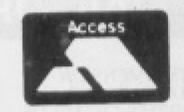
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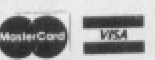
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Escape Planet Robot Monsters	14.95	14.95
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F16 Combat Pilot	17.95	17.95
F16 Falcon + Mission 1	28.95	22.95
F16 Falcon Mission 1	14.95	14.95
F16 Falcon Mission 2	14.95	14.95
F16 Falcon	22.95	17.95
F19 Stealth Fighter	22.95	22.95
F29 Retaliator	17.95	17.95
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Finest Hour Battle of Britain	22.95	22.95
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Fire Brigade (Amiga 1 meg)	22.95	22.95
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Flight Simulator 2	28.95	28.95
Flight Sim 2 Scenery 11	14.95	14.95
Flight Sim 2 Scenery 7	14.95	14.95
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Fun School 2 (over 8)	14.95	14.95
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Italy 1990 Winners Edition	14.95	14.95
Ivanhoe	17.95	14.95
Jack Nicklaus Golf	17.95	17.95
Jack Nicklaus Int. Courses	11.99	–
Joystick Extendor	5.95	5.95
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Kick Off	14.95	14.95
Kick Off 2	14.95	14.95
Kick Off 2 Expanded	17.95	–
Kick Off 2 + World Cup	17.95	17.95
Kick Off Extra Time	7.99	7.99
Killing Game Show	17.95	–
Kings Quest 4	26.95	26.95
Knights of the Crystallion	22.95	–
Last Ninja 2	17.95	17.95
Legend of Billy Boulder	17.95	17.95
Leisuresuit Larry 3	29.99	29.99
Leisuresuit Larry 2	26.95	22.95
Leisuresuit Larry	17.95	17.95
Lets Spell at Home	14.95	14.95
Lets Spell at the Shops	14.95	14.95
Life and Death	22.95	22.95
Loom	22.95	22.95
Lost Patrol	17.95	17.95
Magic Fly	17.95	17.95
Magic Maths	17.95	17.95
Maniac Mansion	17.95	17.95
Manchester United	17.95	17.95
Manhunter San Fransisco	22.95	–
Maths Mania	17.95	17.95
Mathtalk (5-13yrs)	17.95	–
Matrix Marauders	14.95	14.95
Midnight Resistance	17.95	17.95
Midwinter	22.95	22.95
Might and Magic 2	22.95	–
Monty Python Flying Circus	17.95	17.95
Moonblaster	17.95	14.95
Murder	17.95	17.95
Myth (System 3)	22.95	22.95
Necronom	17.95	–
Neuromancer	17.95	–
New York Warriors	17.95	–
Nightbreed	17.95	17.95
Ninja Spirits	17.95	17.95
Ninja Warriors	14.95	14.95
Nitro	17.95	17.95
North and South	17.95	17.95
Off Road Racer	17.95	17.95
Oops Up	17.95	17.95
Operation Spruance	17.95	17.95
Operation Stealth	17.95	17.95
Operation Thunderbolt	17.95	14.95
Oriental Games	17.95	17.95
Overrun	22.95	–
P47 Thunderbolt	17.95	17.95
Pang	17.95	17.95
Paradroid 90	17.95	17.95
Photon Storm	14.95	14.95
Pipemania	17.95	14.95
Pirates	17.95	17.95
Player Manager	14.95	14.95
Plotting	17.95	17.95
Police Quest 2 (Amiga 1 meg)	26.95	17.95
Populous Promised Lands	7.99	7.99
Populous	17.95	17.95
Powerboat USA	17.95	17.95
Professor Mariarty	14.95	14.95
Projectyle	17.95	17.95
Pro Tennis Tour	17.95	17.95
Pyramax	14.95	14.95
Rainbow Island	17.95	14.95
Red Storm Rising	17.95	17.95
Resolution 101	17.95	17.95
Rick Dangerous 2	17.95	17.95
Rings of Medusa	22.95	22.95
Robocop	17.95	14.95
Rorkes Drift	17.95	17.95
Rotox	17.95	14.95
Shadow of the Beast	17.95	17.95
Shadow of the Beast 2	28.95	–
Shadow Warriors	17.95	17.95
Sherman M4	17.95	14.95
Silent Service	17.95	17.95
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Sim City Editor	14.99	–
Simulcra	17.95	17.95
Sir Fred	17.95	17.95
Sly Spy Secret Agent	17.95	17.95
Snowstrike	17.95	14.95
Space Ace	34.95	34.95
Space Rogue	22.95	22.95
Spell Book (4-9yrs)	14.95	14.95
Spy Who Loved Me	17.95	17.95
Starblade	17.95	17.95
Star Command	22.95	22.95
Starflight	17.95	17.95
Stellar Crusade	28.95	28.95
Storm Across Europe	22.95	–
Strider	17.95	14.95
Supremacy	22.95	22.95
Supreme Flight Command	22.95	22.95
Stunt Car Racer	17.95	17.95
Summer Triple Pack (Gremlin)	17.95	17.95
Sword of Aragon	22.95	–
Teenage Mutant Turtles	29.99	29.99
Tennis Cup	17.95	17.95
Test Drive 2 Calif Chall	11.99	–
Test Drive 2 European Chall	11.99	–
Test Drive 2 Musclecars	11.99	–
Test Drive 2 The Duel	17.95	–
The Cycles	17.95	–
The Keep	17.95	17.95
The Plague	17.95	–
The Ultimate Ride	17.95	17.95
Three Bears (5-10 Years)	17.95	17.95
Thunderstrike	17.95	17.95
Tie Break	17.95	17.95
Time Machine	17.95	17.95
Toki	17.95	17.95
Tower of Babel	17.95	17.95
Triad Volume 3	22.95	17.95
Turn It	14.95	–
Turrican	14.95	–
Tusker	17.95	17.95
TV Sports Basketball	22.95	–
Ultima 5	22.95	22.95
U.M.S. 2	22.95	22.95
Universe 3	17.95	17.95
Unreal	22.95	–
UN Squadron	17.95	17.95
Vendetta	17.95	17.95
Venus the Flytrap	14.95	14.95
Viking Child	17.95	17.95
Warhead	17.95	17.95
War Jeep	17.95	17.95
Webb of Terror	14.95	14.95
Wings	22.95	–
Wings of Fury	17.95	17.95
Wipe Out	14.95	14.95
World Boxing Manager	14.95	14.95
X-Out	14.95	14.95
Xenomorph	17.95	17.95
Xenon 2 Megablast	17.95	17.95
Yolanda	14.95	14.95
Zak McKracken	17.95	17.95
Zombi	17.95	14.95

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THOSE WERE THE TWO YEARS THAT WERE

Ah, the smell of nostalgia. It's so... nostalgic. There's nothing like a Birthday to make those fond memories come flooding back faster than Denis Norden can say "If you're one of those people..." It's the second Birthday of The One this month, so by way of celebration we are journeying back through the circuits of history to reminisce about the last two years of 16-bit. Some prominent industry figures have got a little sentimental, too.

WHAT EVER HAPPENED TO...

WHO knows? Some are long gone and forgotten, others may yet make it...

The Abyss (Activision)
Ace Attackers (Activision)
A Nightmare On Elm Street (US Gold)
Armalyte (Thalamus)
Atomic Lunch (Herman Serrano)
Bamboo (Thalamus)
Barbarian III (Palace Software)
Bob's Full House (Domark)
Broadsword (Rainbird)
Crime Town Depths (ImageWorks)
Dandy (Grandslam)
Dick Special (Firebird)
Die Hard (Appeared On PC)
Die Hard 2 (Activision)
Dragon Slayer (Linel)
Driftlands (Activision)
EPT/STAR/Frontier (Firebird)
Exodus (Activision)
Guerrilla War (Imagine)
Hawk (Electronic Arts)
HEL (Thalamus)
Hunter's Moon (Thalamus)
Infection (16 Blitz)
Insectivore (Binary Vision)
Interstellar Overdrive (Rainbird)
Lasers And Labyrinths (Rainbird)
Monster Museum (Palace Software)
Outrun Europa (US Gold)
Palladin/Blade Warrior (ImageWorks)
Renegade (Imagine)
Renegade: The Final Chapter (Imagine)
Sanxion (Thalamus)
Search For Sharla (Thalamus)
Skate Or Die (Appeared On PC)
Superthief (Palace Software)
Target: Renegade (Imagine)
Terrarium (ImageWorks)
Verminator (Rainbird)
WEC Le Mans (Ocean)

IN THE BEGINNING...

THE ONE was 'officially' initiated in June of 1988. However it wasn't until July that anything concrete happened. A dummy issue was to produced to get a feel for the look and content. Only 150 were printed and shown to advertisers and select groups of computer owners. Their responses were then used to help shape the 'real thing'. By August, work on the first issue was underway. Come the PC Show in September, it was out.

Now, for your delectation and delight, we present some of the original designs for The One's cover, along with the cover for the dummy issue. As you can see, it's not only the look that's changed...

OCTOBER 1988

THE FIRST ever issue of The One appeared. And what an issue! Daley Thompson kicked off the action with his Olympic Challenge on the front cover. Despite the fact that the 16-bit scene was still in its infancy, there were already some right corkers doing the rounds. Among the best offerings of the time were **Starglider II**, **Hostages**, **IK+**, **StarRay**, **Eliminator** and **Pac-Mania**. In the arcades there was nothing too extravagant – **Dynamite Dux** and **Cabal** hit the streets and were promptly snapped up by Mediagenic (now Activision) and Ocean respectively.

NOVEMBER 1988

AS WINTER drew in, we were greeted with a seasonal mix of good and bad. Among the good – **Barbarian II**, **Driller** (the first Freescape game), **Speedball**, **Nebulus**, **SEUCK**, **Fusion** (which marked Bullfrog's debut), **Elite**, **Battle Chess**, **Rocket Ranger** and **SDI**. In the arcades we saw what would become one of the biggest home computer successes of the following year – Taito's **Chase HQ**.

DECEMBER 1988

ALL THE big guns came out for Christmas in the form of **Operation Wolf**, **Falcon**, **Batman: The Caped Crusader** and **Fish!** (Magnetic Scrolls last adventure before development began on its revolutionary **Wonderland**). Less impressive offerings included **Garfield** and **Trivial Pursuit: A New Beginning**.

JANUARY 1989

THE NEW Year saw the release of what became one of the biggest chart successes ever – **RoboCop**, which was still selling 12 months later! Activision finally turned out its long-awaited pair of coin-op conversions, namely **Afterburner** and **R-Type** – neither of which quite captured the thrills of their arcade parents. Cinemaware got its **TV Sports** range off to a flying start with **Football**. The Konix Multi-System was generating plenty of interest, as were Sinclair's PC200 and Sega's MegaDrive. Unfortunately both the Konix and PC200 were stillborn, and it's only now that the MegaDrive has been officially launched over here. Speedball shot to Number One (and deservedly so) while **The Last Apostle Puppet Show** astounded in the arcades. Shame it was never converted really...

FEBRUARY 1989

READYSOFT made its mark with the visually stunning (but, as it turned out, unplayable) conversion of the laser-disc coin-op **Dragon's Lair**. We were also treated to some supremely-playable space action in the form of Outlaw's **Cosmic Pirate**. Fusion team Bullfrog was boasting about something new called **Populous**, and Falcon made it to the Number One spot. We also managed to get a cosy little chat with **Neuromancer** author William Gibson, whose first screenplay, **Alien III**, is currently being filmed at Pinewood Studios.

MARCH 1989

IS FIREBIRD up for sale? That was the big question being asked at the time... And no real answer was forthcoming. On the software front there was nothing particular spectacular. Interceptor author Bob Dinnerman came up with an upgraded version for the PC called **Jetfighter**, and we featured the first ever Work In Progress on Graftgold's conversions of **Rainbow Islands**, then for Telecomsoft. Ironically, nobody would see the release of Rainbow for quite some time...



APRIL 1989

MICROPROSE put an end to all the Telecomsoft confusion by buying the company outright, launching its MicroStyle and MicroStatus labels at the same time. Bullfrog catapulted itself into superstardom and started a new era of gaming with its awesome God simulator Populous, while Cinemaware got back to its Interactive Movie roots with **Lords Of The Rising Sun**. Addictive came up trumps with the epic **The Kristal**, and Coktel Vision created a small stir with its raunchy **Emmanuelle** licence. People got their first peek at the Bitmap's **Xenon 2** (although they didn't know it at the time) on Channel 4's Signals special on computer games, and **Leisure Suit Larry** went **Looking For Love** on the PC. Ocean snapped up the licences to Taito's Chase HQ and **Operation Thunderbolt**, while in the arcades Atari's innovative **Hard Drivin'** made waves of its own.

LOOKS FAMILIAR

IN THE past two years the 16-bit software industry has grown from almost nothing to something – just like The One. So, we decided to get on the phone and annoy lots of prominent industry figures, asking them about their personal ups and downs over the last 24 months, plus what they think the future holds.

THE BITMAP BROTHERS
Development Team

BEST MOMENTS "A few more development teams, like ourselves and Bullfrog, are beginning to get some recognition – the publicity is not just benefitting the large software producers."

WORST MOMENTS "The technology coming onto the scene is starting to regress. It would be nice to have a new cheap computer rather than a console come onto the market."

FAVE RAVES "Dungeon Master... The GameBoy, especially **Qix** and **Super Mario Land**."

PREDICTIONS "The industry has started to grow up and take itself seriously. It is not just for kids anymore. Piracy is still a problem, but UK development teams are doing quite well. People are not afraid of developing original products, they are experimenting and sometimes being very successful. These trends are going to continue."

VEKTOR GRAFIX
Development Team

BEST MOMENTS "Realising that business partners are no longer necessary."

WORST MOMENTS "Doing a big project like Bomber on six different formats made the team realise you can't fit a quart in a pint pot so 8-bit versions are a waste of time! Also, finding out what a great guy newcomer Dominic Robinson is – he's set up a nice set of utilities for the team that allow them to turn projects around more quickly and with a lot less hassle."

FAVE RAVES "Erm..."

PREDICTIONS "Games are going to become larger and more complex, and normal conventions for artwork and music will have to change. Developers are more likely to licence tracks from famous musicians or at least create them in a studio. The freelancer will disappear because he or she doesn't have the hardware and systems to compete. The next two years will see the ST fall, while the Amiga will fight on longer. Ultimately the future is with handheld machines like the GameBoy. But because kids can now play games anywhere we are going to have to beware of the computer junky syndrome. Marketing hype has become a necessary evil. Problems have arisen from the packaging and manual being produced by people who don't really know or understand the product. On the other hand programmers are often out of touch with the realities of marketing and managing projects. The industry will go on keeping us excited and wondering 'Whatever next, and whatever it is, can I have one, Dad?'"

GRAFTGOLD
Development Team

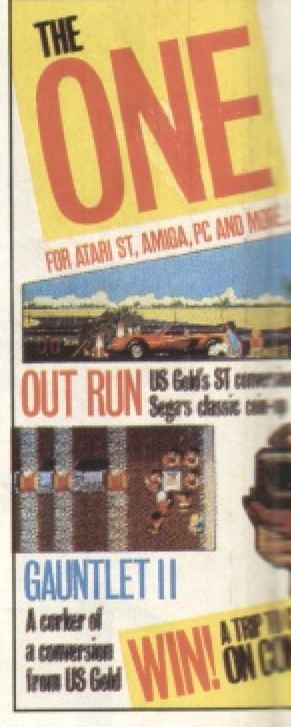
BEST MOMENTS "Rainbow Islands being released and Graftgold becoming known again."

WORST MOMENTS "The release of Rainbow Islands being postponed."

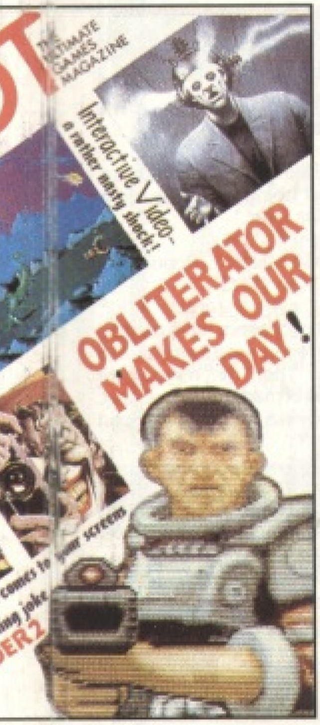
FAVE RAVES "Xenon 2: Megablast... Turrican."

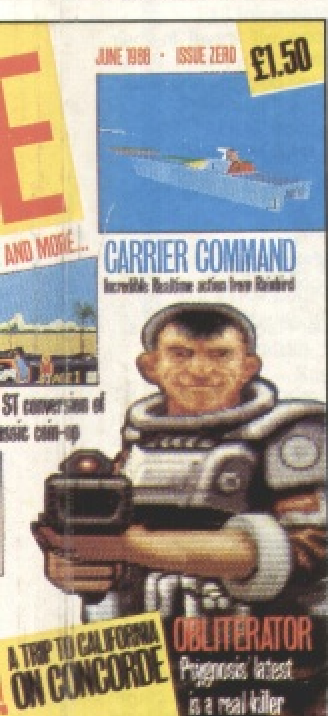
PREDICTIONS "Original games will begin to enjoy the same success as licensed games have."













MAY 1989

THE BIG news was that Alan Moore and Dave Gibbons' classic graphic novel **Watchmen** was to become both a film and a game, courtesy of Terry Gilliam and Ocean respectively. Alas, there's been no news on either since, what with Gilliam off to work on another project, and Ocean waiting for a film to appear first. On the software side, **Forgotten Worlds** proved to be the classy conversion that Arc Developments promised, and **Silkworm** proved equally as impressive.

JUNE 1989

AS THE Soccer season drew to a close, Anco (previously known only for its budget range and Trivia games) came up with what would prove to be one of the most popular games of all time – **Kick Off**. With its minuscule graphics and threadbare presentation, it looked like a nightmare – but played like a dream. Elsewhere, graphic artist Herman Serrano got wacky with the excellent **Weird Dreams**, and MicroStyle's **RVF Honda** wasn't a bad little racing game.

JULY 1989

DOMARK finally unveiled its big gun for Summer in the form of the adaptation of the new 007 movie, **Licence To Kill**. Ocean did a cracking job of converting Taito's ultra-sweet **The New Zealand Story**, and Electric Dreams came up with the bizarre but playable **Wicked**. French record publisher Delphine dipped its toes in the software world, announcing **Future Wars: Time Travellers**, while Atari unveiled its handheld wonder-machine, the Handy (which went on to become the Lynx). Meanwhile, Argonaut's long-awaited **Hawk** (which is still to appear) got its first airing, and Populous shot to the top of the 16-bit charts. Divine intervention, perhaps...

AUGUST 1989

XENON 2: Megablast and Rainbow Islands were the two highest-scoring games of the month, although only the former would make it into the shops within a couple of months. Firebird's conversions ran into trouble (Taito decided that Telecomsoft didn't own the licence to publish them after all), and for a while nobody really knew who had the rights to release them. Ocean's **Beach Volley** and Geoff Crammond's **Stunt Car Racer** also impressed. Meanwhile Bullfrog came up with five new landscapes for Populous and Sensible Software ended the speculation, confirming the existence of its new **3D Tennis** game. Within these pages, Dave Gibbons spoke to us about his past, present and future, and Andrew Braybrook hit out at his critics.

SEPTEMBER 1989

SURPRISINGLY, with the PC Show around the corner, the software scene took a turn for the worse with **Paperboy**, **Strider** and **Life & Death** being the only notable releases. Fortunately the future started to look a little rosier with Virgin announcing its **Monty Python** licence and MicroProse confirming that **Rick Dangerous II** was in development. Bullfrog also opened its door to us, granting an exclusive look at **Warmonger** (now **Powermonger** – see Review on page 96), **Flood** and its mysterious Project X (more news on this soon).

DIMENTIA
Development Team

BEST MOMENTS "When we made the break and set up a development house... And the Amiga A3000 being released."

WORST MOMENTS "None."

FAVE RAVES "Dungeon Master... Falcon... Switchblade."

PREDICTIONS "There will be a major change in the market. It will become more disparate and tiered, with specialist areas for 8-bit, 16-bit, 16-bit with CD, and consoles. This will occur in much the same way as the current PC market has developed, with several different formats encompassed within the one market sector."

ARC DEVELOPMENTS
Development Team

BEST MOMENTS "Setting ourselves up as Arc Developments on the 1st of January 1989. In fact, we ended their contract with Elite at about the same time as The One came into existence." Moving into their new office was also a good time for the team – they had previously been lodged in Paul Walker's bedroom, and with nine people in the team that was a bit too cosy for comfort.

WORST MOMENTS "The end of projects and receiving the playtester's reports which can often result in another month's work."

FAVE RAVES "Kick Off 2 (Amiga)... Stunt Car Racer (Amiga) with two machines linked together."

PREDICTIONS "The market share will be split primarily between consoles and the Amiga. A lot more original stuff will be written as coin-op conversions are getting silly. Software publishers and development teams will have to diversify into areas like Commercial video graphics if they are to survive."

BULLFROG
Development Team

BEST MOMENTS "Seeing Gary Penn's shaven eyebrows... The Populous completion party... The day The One phoned and asked for quotes but didn't get one from Peter... The very first issue of The One where they put Fusion on the cover disk and spelt it wrong... Getting Tetris for the GameBoy."

WORST MOMENTS "None."

FAVE RAVES "Tetris (GameBoy)... Qix (Gameboy)... Dungeon Master... Xenon 2: Megablast... Railroad Tycoon... **Gunship**... All the Leisure Suit Larry games... **F-19 Stealth Fighter**."

PREDICTIONS "We don't have a clue!"

VIVID IMAGE DESIGN
Development Team

BEST MOMENTS "Programming the Konix Multi System version of our first release: **Hammerfist**."

WORST MOMENTS "The day Mev Dinc realised that he had wasted eight months of his life programming the Konix Multi System."

FAVE RAVES "Mirrorsoft's Tetris."

PREDICTIONS "The 16-bit home computer market is now reaching its peak, but due to piracy it is not going to expand much more. More and more publishers will exclusively develop for consoles which will result in further growth in that market. Over the next year or so we will see the emergence of new technologies. CD technology is already happening and I am particularly looking forward to the success of the CDTV from Commodore. I hope CDTV will do for our industry what VHS did for the video industry. The industry has to support a standard medium if it is to become a much bigger market."

OCTOBER 1989

PLENTY of tasty software emerged this month, including Vektor Grafix's superlative **Fighter Bomber**, Lucasfilm's **Indiana Jones And The Last Crusade: The Graphic Adventure** and MicroProse's **F-15 Strike Eagle II**. Unfortunately, another of the month's more promising offerings, 16 Blitz's **Infection**, got caught up in some as yet undisclosed wrangles and to this day has never been released. Empire announced its second Readysoft-produced Don Bluth conversion, **Space Ace**, and Bros spilled the beans on **Cadaver** (see Review on page 113).

NOVEMBER 1989

OCEAN came up with its biggest licence to date in the form of **Batman: The Movie**, while Chase HQ warmed up in the Work In Progress garage. Herman Serrano unveiled his new project in the form of **Atomic Lunch**, and ImageWorks announced its signing of licences to both of the **Back To The Future** sequels.



DECEMBER 1989

OUR BIGGEST ever issue saw some of the year's best software touch down for review. Ocean's **F-29 Retaliator** went down well, along with **The Untouchables**, Domark's Hard Drivin' and Cinemaware's **It Came From The Desert**. Core Design also came up with a sweety for Gremlin with **Switchblade** and The Sales Curve did Virgin proud with **The Ninja Warriors**. Ocean looked certain to snap up the 'floating' Rainbow Islands licence. It also announced the acquisition of the psuedo-sequel to **Carrier Command** (see Review on page 54) from Realtime. Anco put the boot in, revealing three spin-offs from its brilliant Kick Off – **Player Manager, Extra Time** and a full-blown sequel. In the arcades, both Chase HQ and R-Type got long-deserved sequels.

JANUARY 1990

EMPIRE'S Space Ace snapped up this month's cover by proving itself to be marginally more playable than its predecessor Dragon's Lair, while Ocean's excellent Operation Thunderbolt hit the shelves in time for Christmas. Most impressive offering of the month, however, had to be Electronic Arts' exceptional PC racer **Indianapolis 500**, put together by new boys Papyrus. Rainbird was making a big noise about its new 'strategy epic' **Midwinter**, and The One readers all got their lives in order with the help of our free Year Planner.

THAT WAS LUCKY!

FIVE titles we almost ended up with before The One was suggested...

16 Blitz
Blast!
Powerplay
Screenshot
Visions

FIVE BEST OF THE LAST TWO YEARS

COIN-OP CONVERSIONS

Crack Down
Klax
Operation Thunderbolt
Rainbow Islands
Silkworm

SPORTS

Indianapolis 500
Kick Off 2
PGA Tour Golf
TV Sports: Basketball
TV Sports: Football

FILM LICENCES

Batman
Indiana Jones And The Last Crusade: The Graphic Adventure
Licence To Kill
RoboCop
The Untouchables

GARY PENN

Kick Off 2
Nebulus
Rainbow Islands
Stunt Car Racer
Tetris (GameBoy)

GARY WHITTA

Kick Off 2
Populous
Rick Dangerous
Rocket Ranger
Speedball

BRIAN NESBITT

Damocles
Fish!
Midwinter
Kick Off 2
Silkworm



FEBRUARY 1990

MIDWINTER proved it was snow joke, snapping up the cover and a whopping 95 per cent. The long-awaited sequel to **Dungeon Master**, **Chaos Strikes Back**, also made it out, along with Gremlin's highly entertaining racer, **Super Cars**, and the slightly disappointing Vietnam adventure **Lost Patrol**. We took a first look at **Nightbreed** (see Review on page 43) and Electronic Arts' **Imperium**. At around the same time, The One picked up not one, but TWO Magazine Of The Year awards. Not bad, kid...

MARCH 1990

US GOLD'S **E-Motion**, Activision's **Warhead** and Empire's **PipeMania** were the best three offerings of the month. Cinemaware's **TV Sports: Basketball** and Arc Developments' conversions of Sega's **Crack Down** for US Gold came in a close second. Cinemaware also unfolded its **Wings** (see Review on page 116) for the first time, and Bros announced **Speedball 2**. In the arcades we saw the innovative **Tetris** variant **Klax** from Atari Games, and Ocean snapped up **Chase HQ II** and Williams' **Narc**.

APRIL 1990

READYSOFT did the Bluth business once again with **Escape From Singe's Castle** – essentially a collection of scenes missing from the original Dragon's Lair, but good fun nonetheless. Dino Dini proved he knew his tactical stuff with Anco's impressive **Player Manager**, and Domark broke the 'Quickest Conversion Ever' record with Klax. **Operation Stealth** and Speedball 2 were both well underway, and we took a look inside the locked doors of arcade ace Atari Games.

MAY 1990

LUCASFILM'S **Loom** impressed, despite being a little too easy to complete. Realtime's **Battle Command** was revealed, along with **Duster** and Vektor Grafix's **Killing Cloud**. And we took a first peek at Anco's **Kick Off 2**. Core Design decided to go it alone as a publishing company and announced its first release, **Corporation**, and F-29 Retaliator finally made it into the shops. Anco's Kick Off scored as Game Of The Year at the prestigious Golden Joystick awards, and MicroProse announced its first foray into the arcades with **F-15 Strike Eagle**.

SENSIBLE SOFTWARE
Development Team

BEST MOMENTS "Cameroon doing really well in the World Cup. We'd written a program to predict who would win and it said Cameroon would win, so we put £100 down at 500-1... We decided to build our own arcade cabinet."

WORST MOMENTS "Cameroon losing to England... The tube blowing up on our arcade cabinet."

FAVE RAVES "Future Wars.. Stunt Car Racer... Taito's **World Cup**."

PREDICTIONS "Consoles are too expensive, so they won't take off in Europe. A lot of developers will invest too heavily in consoles and suffer as a result... The price of 16-bit software will drop. This will become the specialisation of smaller publishers, while larger companies move onto consoles... There will be no more original 8-bit software. Only budget games will sell in this market but sales will be good... Chelsea will win the 1992 Nintendo cup final and be sued by Nintendo for having a Commodore logo on their shirts... Andrew Braybrook will receive a The One award for being the best programmer ever... Sensible Software will be awarded OBEs."

ARCHER MACLEAN
Programmer

BEST MOMENTS "I live in a rural area and every now and again escaped sheep get into the garden and start chewing all the roses off and falling into the swimming pool. They are not discovered for a day or two which is sufficient time for them to make quite a mess... Watching a friend trying to adjust the print intensity on his daisywheel printer. The small screwdriver he was using near the daisywheel itself slipped and went straight into the spinning wheel. This resulted in a perfect arc of letter spokes flying across the room into a very old half eaten chicken chow mein... I was on holiday in France with a friend. I had great fun watching him trying to book in to an impressive hotel on top of a sea cliff, only to find out after 10 minutes that it was a private hospital."

WORST MOMENTS "Trying to pull the sheep out... At the same friend's house at barbecue I fancied a drink of water. There is a tap in his garden which is easy to spin on and off. I went to the tap and spun it on and the whole tap shot off wall and drenched everybody... The time I went on a skiing trip last August and snapped a few tendons and ligaments snowballing down a slalom run on a snowboard. A mate of mine filmed it all and gave me a copy!"

FAVE RAVES "**Defender**... **Stargate**... **Robotron**... I have these machines at home but the Robotron cabinet gave me some problems when it went through the floorboards and broke a pipe flooding a neighbour's room... Also Battle Chess and IK+ – or something like that".

PREDICTIONS "The ST will continue dying rapidly. The Amiga will survive but it won't be worthwhile doing big-budget games on either machine... Companies will start considering consoles and CD machines first... Simple puzzle games will become even more popular but will be improved graphically... Ideally I would like to see the 8-bit Nintendo die and 68000 machines take over."

GEOFF CRAMMOND
Programmer

BEST MOMENTS "Stunt Car Racer reaching Number One in November 1989."

WORST MOMENTS "British Telecom announcing the sale of their software arm as Stunt Car Racer neared completion."

FAVE RAVES "Stunt Car Racer."

PREDICTIONS "There will be a growth in PC software and 16-bit consoles."

JUNE 1990

WITH the World Cup around the corner, who better than Dutch footballing superstar Ruud Gullit to kick off The One's trendy new look for the 90s. Software-wise, Sensible Software's **International 3D Tennis** was a smash, and everyone was getting steamed up about MicroProse's **Railroad Tycoon**. Core Design's Corporation and Mirrorsoft's **Flight Of The Intruder** also managed to get pulses racing.

JULY 1990

KICK OFF 2 finally arrived, shocking everybody by being even better than the original! Scooping the highest ever mark given by The One (96 per cent), it shot to the top of the charts almost as soon as it was released. In a more sedate vein, Electronic Arts spoiled a good walk with its excellent **PGA Tour Golf**, while both Wonderland, Rick Dangerous II and Powermonger were revealed for the first time. Ocean announced a brace of new licences, including **RoboCop 2** and **Total Recall**, and Monty Python also served to surprise by being very good indeed.



AUGUST 1990

CORE'S Corporation was top of the bill, with sterling support from Ocean's **Plotting**, Rainbow Arts' **Turrican**, Steve Baks' **Yolanda**, and The Software Business' **Oops Up**. Mirrorsoft shocked the world by signing up the **Teenage Mutant Hero Turtles** – a deal that almost everyone else in the industry went for, too. And as Delphine and Palace grew apart, US Gold was quick to step in to sign up the fiery French team and all its forthcoming products. Core Design unveiled its second release, **Torvak The Warrior**, while Ocean **Billy The Kid**.

SEPTEMBER 1990

COMING right up to date, Andrew Braybrook's long-awaited **Paradroid 90** was best of last month's bunch, closely followed by Operation Stealth, **Murder**, **Time Machine** and the tongue-tying **Ivan 'Ironman' Stewart's Super Off-Road Racer**. There were a couple of neat wares under development, too, in the form of **Silent Service II** and Gremlin's **Lotus Esprit Turbo Challenge**. Gremlin also announced another racer, namely **Team Suzuki**, and Psygnosis opened its doors to reveal what it's had in store. Active Consoles started making waves about its arcade machine 'console', and Elite snapped up the **Gremlins 2** licence.

TEQUE SOFTWARE
Development Team

BEST MOMENTS "Winning Developer Of The Year for Pac-Mania 16-bit."

WORST MOMENTS "Being late with products. Finishing a project and being asked to make changes to it six months later."

FAVE RAVES "Dungeon Master... Populous... The **Ultima** Series.

PREDICTIONS "Small publishers have to hang on till the software biz is recognised as a genuine entertainment industry. Then the merging of software with other types of media can go ahead. The rise of CD technology in a year or so will open the field up even more."

REALTIME GAMES
Development Team

BEST MOMENTS "Finishing Carrier Command. The last version to be finished was on the Apple Macintosh earlier this year."

WORST MOMENTS Leeds United being promoted to the First Division."

FAVE RAVES "Dungeon Master... Intel I860."

PREDICTIONS "Everyone will travel in their own personal white plastic hovercraft or on moving walkways... Sex will become obsolete."

PETE COOKE
Programmer

BEST MOMENTS "Getting someone to buy **Tower Of Babel**."

WORST MOMENTS "When my ST blew up with a memory load of new code."

FAVE RAVES "Stunt Car Racer... Populous... **SimCity**."

PREDICTIONS "I worry about whether the ST and Amiga will last because of piracy. There is a move toward consoles instead. I'd like to see a really nice powerful machine released."

THE ASSEMBLY LINE
Development Team

BEST MOMENTS Adrian Stephens: "Finishing Interphase after what seemed like decades, but was in fact only years." John Dale: "Hearing that Lucasfilm was marketing PipeMania in the US." Martin Day: "Not having to go to San Francisco with John to finish PipeMania." Andy Beverage: "Seeing Carrier Command running on a fast 386 PC."

WORST MOMENTS Adrian Stephens: "Erm..." John Dale: "Having to go to San Francisco at six o' clock in the sodding morning to finish PipeMania." Martin Day: "Never enough sleep, especially over Xenon 2." Andy Beverage: "Seeing Carrier Command running on a Tandy PC."

FAVE RAVES "Tetris (GameBoy)... **Gunhed** (PC Engine)... Dungeon Master."

PREDICTIONS "None."

VECTORDEAN
Development Team

BEST MOMENTS "Storing hundreds of phone numbers and addresses on a brand new electronic organiser."

WORST MOMENTS "Losing hundreds of phone numbers and addresses from a three month old crashed electronic organiser."

FAVE RAVES "An affordable Amiga hard drive making a usable Amiga graphics work station."

PREDICTIONS "A small orange fish with a silly grin and a pink raygun will save the world... MicroProse's Pete Moreland will persuade Electronic Arts to release **DPaint III** on the Psion Organiser."

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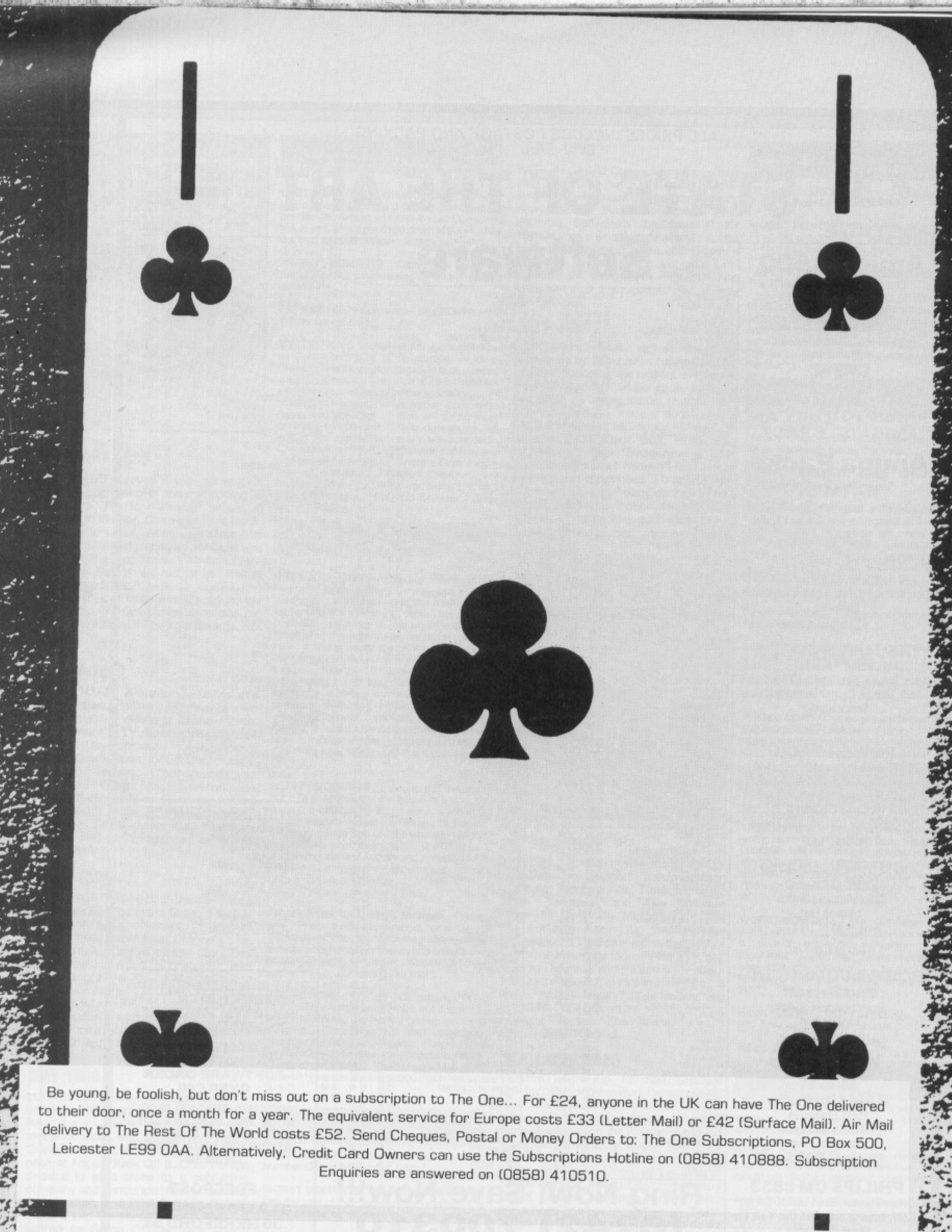
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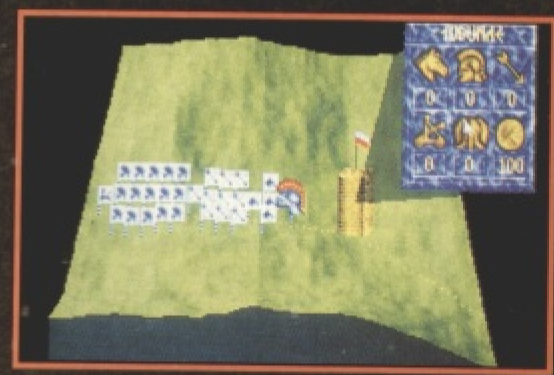
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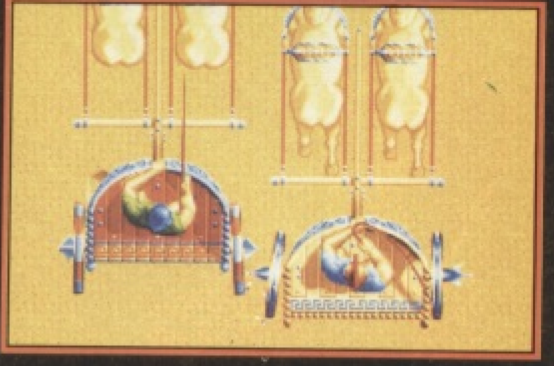
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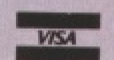
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Screen shots from the Amiga

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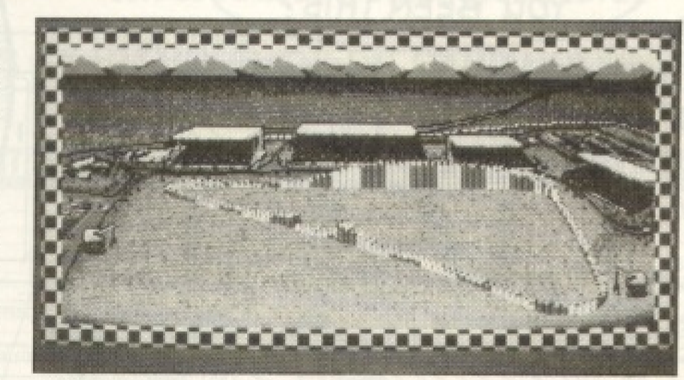
Stunt Car Racer

MicroStyle's raunchy racer takes some beating. So it's fortunate that its author, Geoff Crammond, is on hand to tell you how.

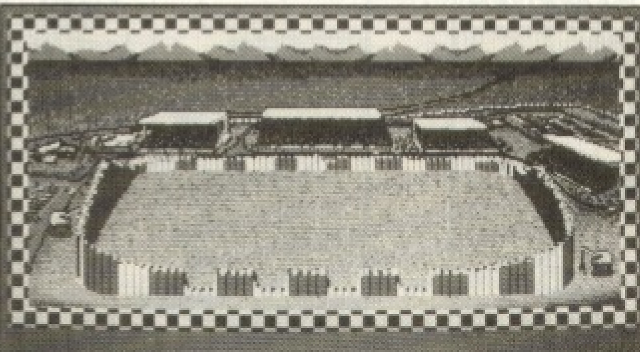
"EVEN though I created the car and the circuits, I was in the same position as most people who buy the game when it came to finding the best way around the tracks. All of these tips are based on practical experience from racing."

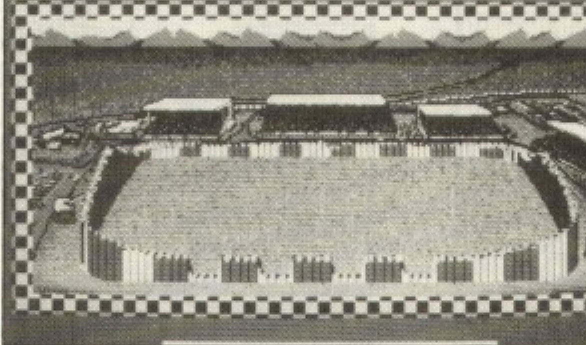
"For novices finding it difficult to stay on the track, it's best to focus on the road ahead rather than looking at the sides. When you come out of bends, aim to bring the most distant point of the track into the centre of the screen before you centralise your steering."

"The best lap times are usually achieved by spending as little time in the air as possible. It's always best to slow down over the top of hills and power down the other side rather than leap over."



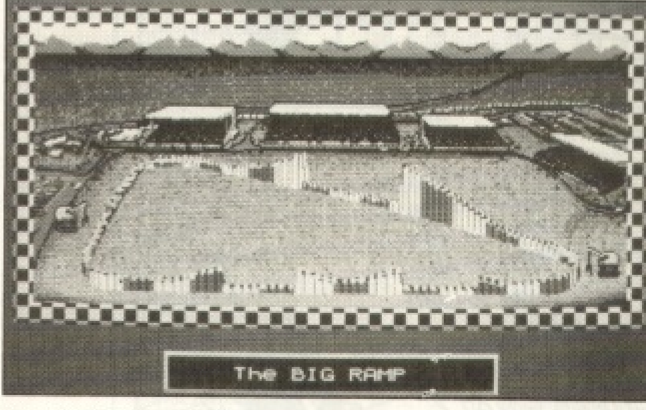
LITTLE RAMP: Go flat-out, although you risk a hole if you don't slow down before the ramp itself. If you do slow down for ramp it won't make that much difference to your lap time.



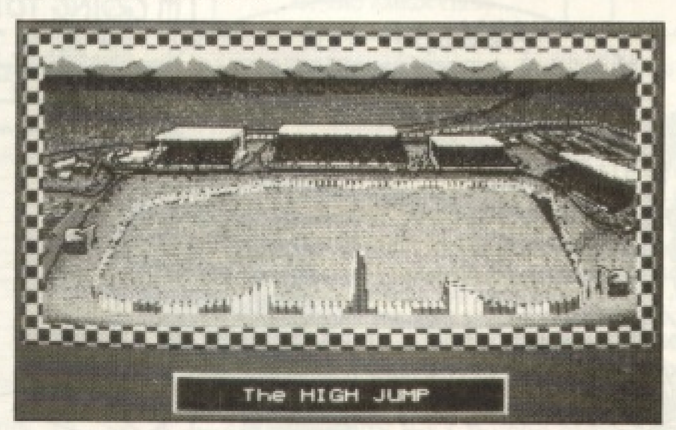


HUMPBACK: Don't take the hump too fast (about 200 will do). Slow down just before the little jump to avoid crashing on the bend.

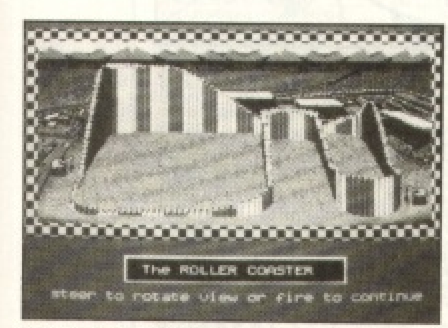
STEPPING STONES: Attain a maximum speed of 150 into the first step. Only use boost if you overshoot on a stone. You should take the first hill flat out so you that you fly over it. Slow down for the second hill.



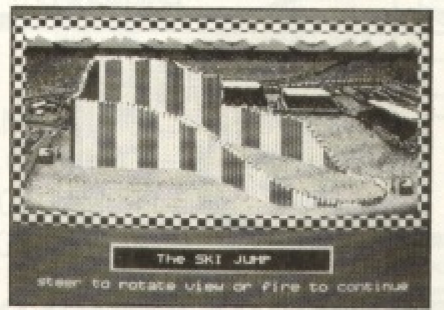
BIG RAMP: Take the first ramp at about 175. Take the second ramp at about 150. Take the big ramp at around 205.



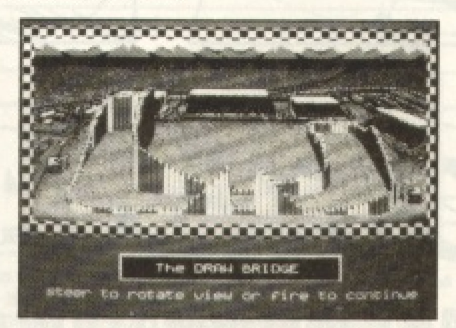
HIGH JUMP: Take the jump at around 205. On the straight section, approach fast and brake late just before the bend, then slightly understeer into it. You go off to the right, but because of the slope you rise and stay above it.



ROLLER COASTER: Stick to the general tips. Overtake on the long straights.



SKI JUMP: Slow down at the top of the down ramp. That way you can quickly get back in contact with the road and power down it at 200.



DRAW BRIDGE: Most of the advantage on this track is gained at the drawbridge itself. Follow the other car up the bridge but take the launch a little bit slower to make a shorter jump. This enables you to get accelerate faster and out-run the other car.

RAINBOW ISLANDS

IF, even after our Players Guide back in Issue 19, you still need some help with Graftgold's conversions, here's Andrew Braybrook with some invaluable aid...

GEMS

WE ALL know that collecting the seven different-coloured gems gives you an extra life and a 100,000 Bonus Gem once the Boss is defeated. But here's something you may not know... Collecting all the gems in the correct order of colour (from left to right on the gem counter) not only awards a life and Bonus Gem, it also grants you access to a magical Secret Room. When you reach the end of a level, a Silver Door appears. Just pass through it to find a Bonus Gem and a special present. It also means you don't have to fight the Boss!

Even more useful is knowing how to create any colour of gem. The screen is split into seven invisible vertical strips of colour. When a gem falls, its colour is determined by the 'colour' of the area into which it fell. Now all you have to do is gauge carefully where the dead enemy will fall to create the gem colour of your choice.

THE CODES

TAITO'S original arcade machine is one of very few to come complete with its own cheat modes. What you had to do was move the joystick Left, Right and Up, and hit the Start and Jump buttons in the correct sequence to reveal a wealth of bonuses for the taking. When converting **Rainbow Islands**, Andrew made the cheats easier to execute by substituting the joystick and button movements for the relevant keys, so now all you have to do is tap out the codes on the keyboard while the title screen is displayed.

BLRBJSBJ
Awards Permanent Fast Shoes

RJSBJSBR
Awards Permanent Double Rainbows

SSSLLRRS
Awards Permanent Fast Rainbows

BJBJBJRS
Hint 'A'

LJLSLBLS
Hint 'B'

SJBLRJSR
Does Nothing At All

LBSJRLJL
Book Of Continues (Continue After Island Five)

RRLLBBJS
All Hidden Food Becomes Money Bags

RRRRSBSJ
Does Both Of The Previous Two

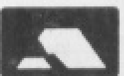
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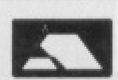
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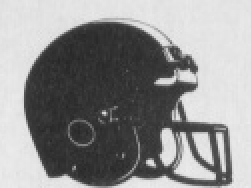
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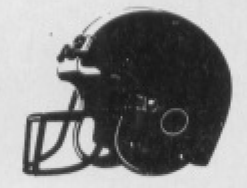
"From my point of view, the game has kept me sitting up at nights and through holidays and weekends for up to 12 hours at a stretch, with minuscule breaks for food and other necessities. .... It is a game I have no hesitation in recommending to anyone with even the slightest interest in American Football.

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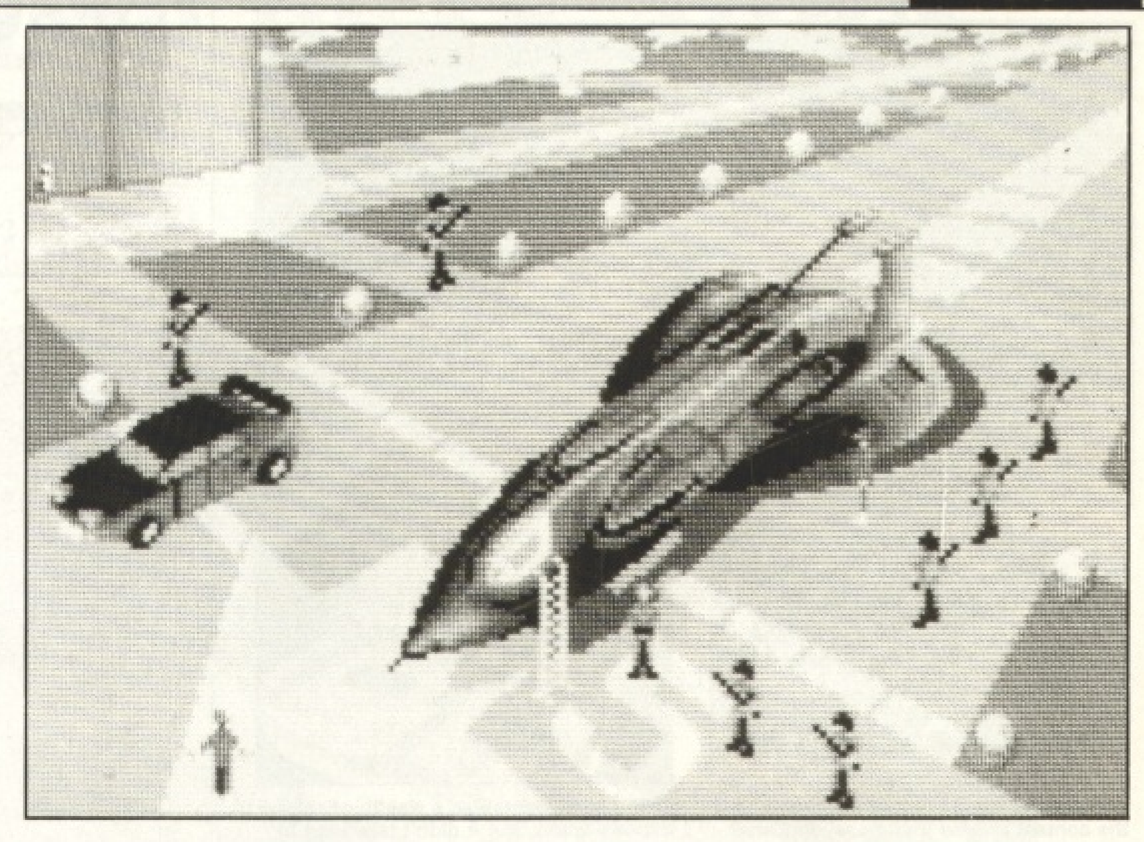
Operation Stealth

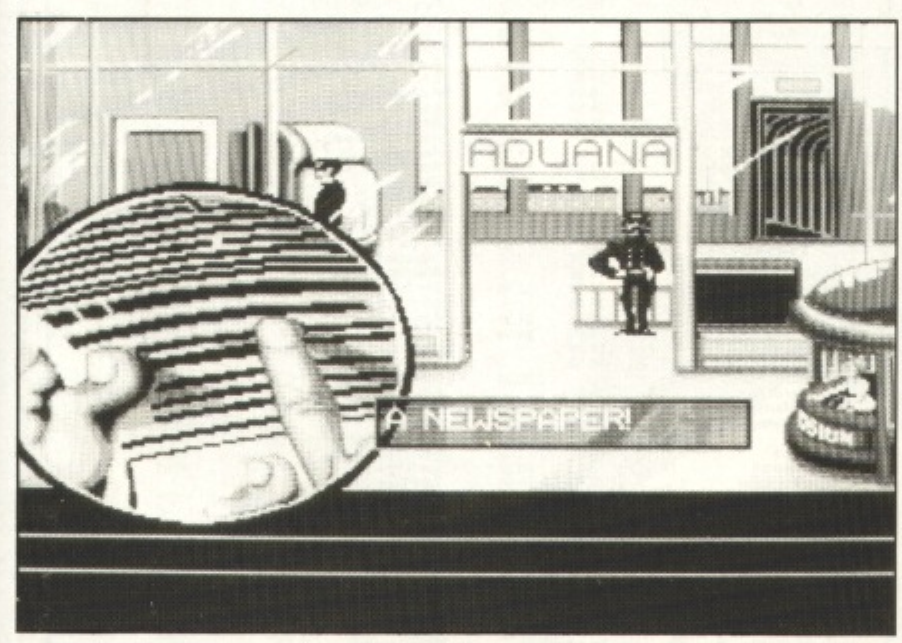
The spy's the limit in Delphine's latest Cinematique adventure. Thankfully, Paul Presley's got what it takes to give you this guided tour.

THE MAN in the dark suit relaxed as the plane circled Santa Paragua airport. Sipping the complimentary champagne served to first class travellers, he digested the details of his mission.

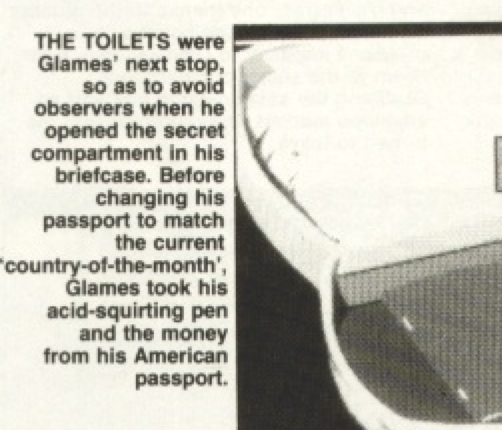
The Stealth plane, the American military's latest pride and joy, had been stolen from under the Pentagon's nose. The two main suspects were General Manigua, tyrannical ruler of Santa Paragua, and KGB extremists, although the two could always be working together. Whoever it turned out to be, the plane had to be recovered.

Armed only with the R&D division's latest 'toys', John Glames was certain of one thing. He would do his country proud.





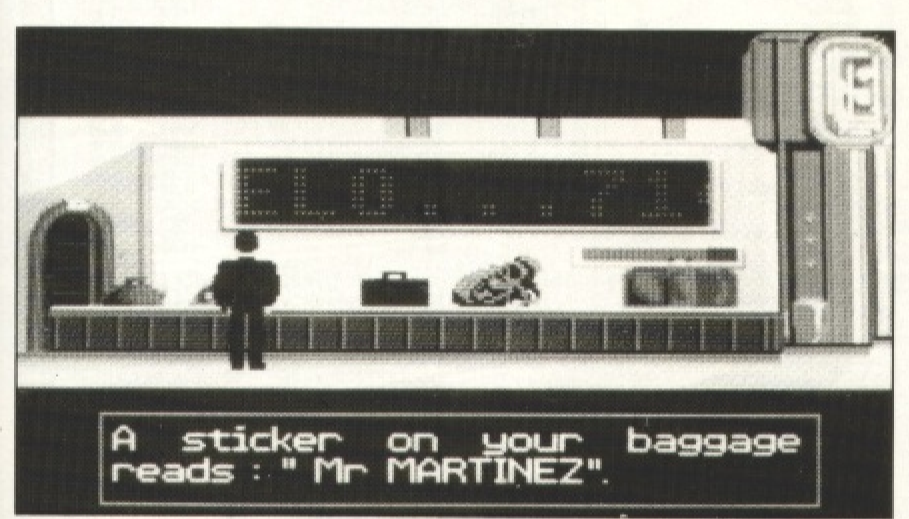
AFTER landing, Glames decided to check the local newspapers to find out what country was currently in good standing with the General. A lack of local currency was no problem thanks to some abandoned change in the machine.



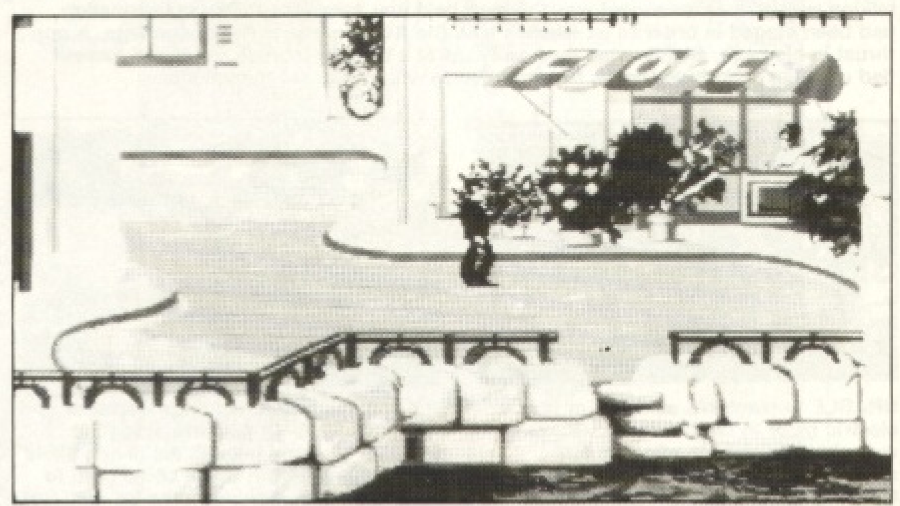
THE TOILETS were Glames' next stop, so as to avoid observers when he opened the secret compartment in his briefcase. Before changing his passport to match the current 'country-of-the-month', Glames took his acid-squirting pen and the money from his American passport.



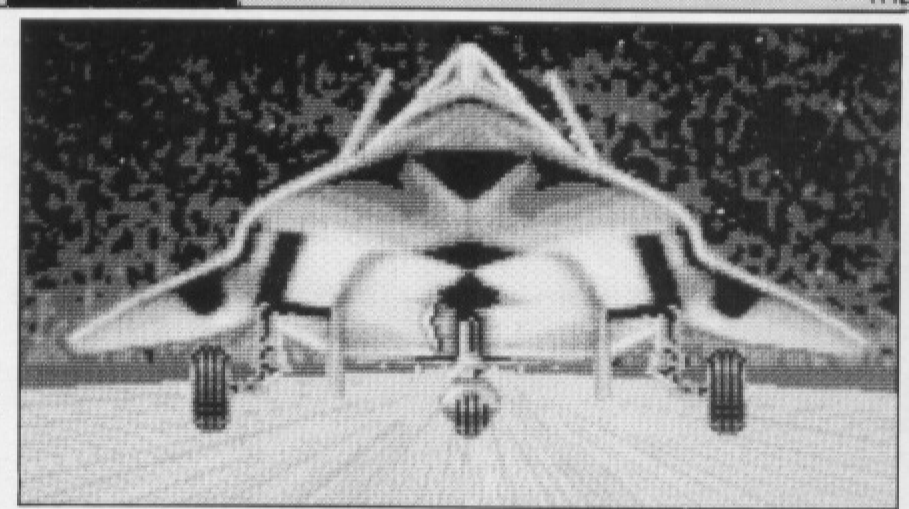
THE GATE official eyed Glames with suspicion as he approached. "Your passport senor," he growled. Glames disguised his voice as much as possible – Americans weren't held in high regard here. He made for the welcome hostess, who gave him a look of approval. "The name's Glames, John Glames..." He'd heard it in a movie once. The hostess' telegram advised him of his next move.

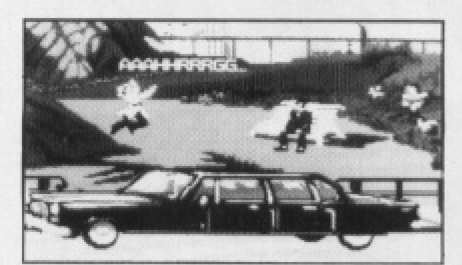


THE CORRECT baggage took time to find – an airport's prerogative, he thought – but once obtained provided Glames with his handy razor recorder. Plugging the hidden cable into the socket on the toilet wall, the message informed him where to meet his contact. Glames hastily dumped the baggage in the bin and prepared his false passport. The officials would take any excuse to arrest him, stolen baggage included.

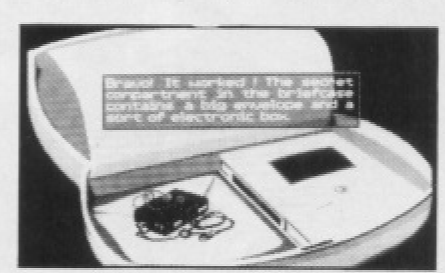


THE TAXI that took Glames to the town centre was as dirty as the last assassination job he'd been given. The local bank gave him the change he needed to buy the recognition carnation from the pretty young florist. Attaching the flower to his buttonhole, Glames looked as out of place as a ballerina at a square dance. But if it got the job done... Making his way to the park, he sat down and prepared for the worst.

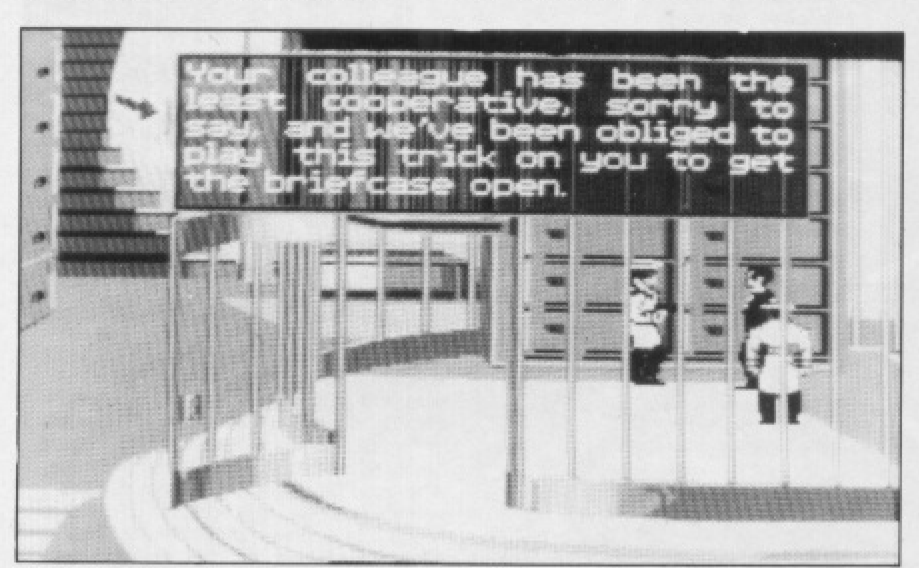




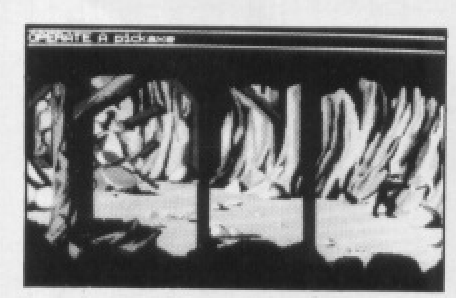
THE WORST happened. No sooner had the contact arrived than he was mowed down by a passing black Sudan. Gasping something about documents, he thrust a small card and a safe key into Glames' hand. He could only watch as his contact left this world. Thinking it unwise to hang around, Glames hurried towards the bank to learn the secret behind the key.



THE VAULT contained a wealth of safety deposit boxes, but it didn't take long to find the correct one thanks to the number on the card. Inside the box was a briefcase identical to Glames' own, right down to the secret compartment. Grabbing the safe cracking box and an envelope marked 'Operation Stealth', he turned to leave.



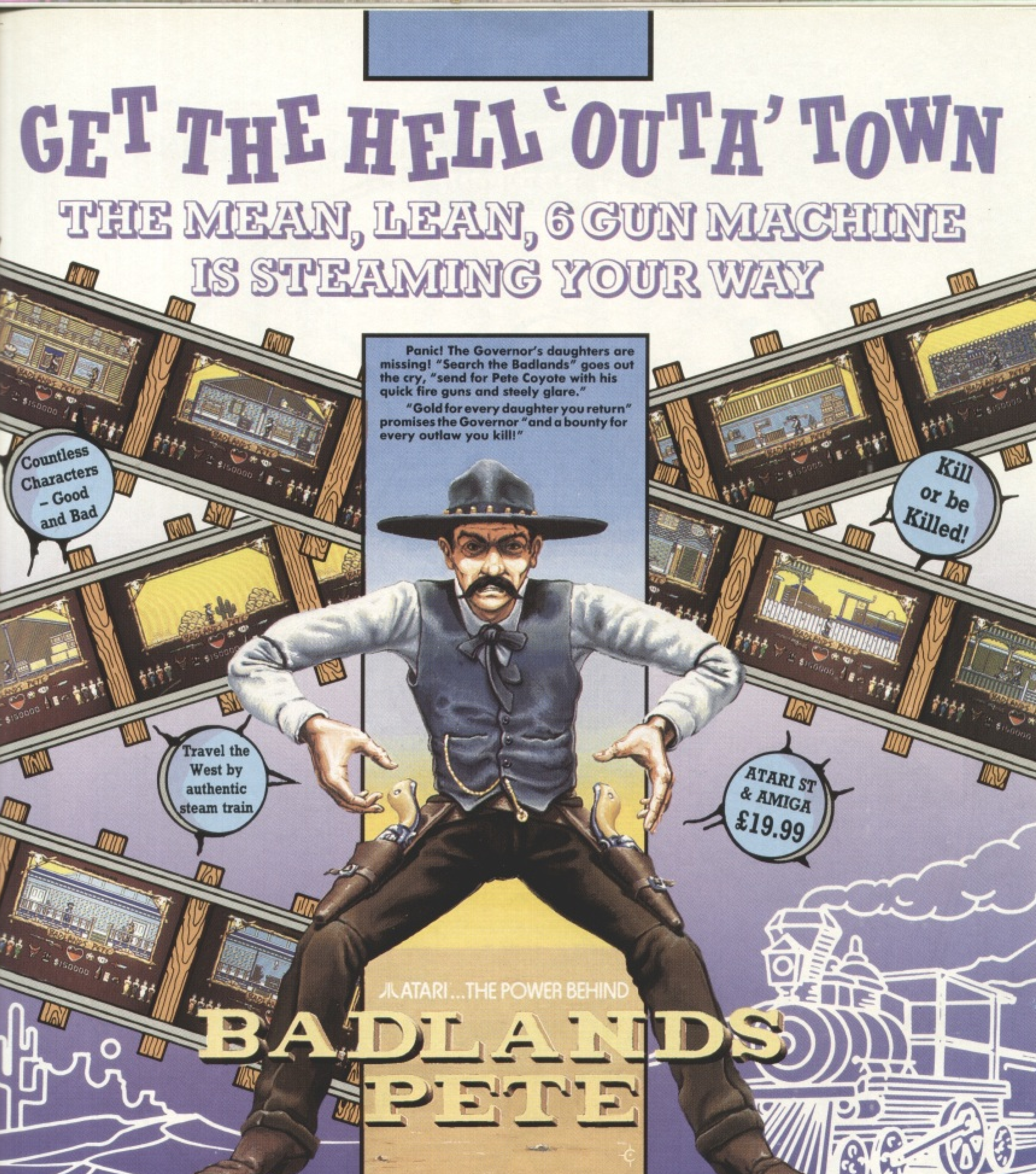
IT WASN'T the gun that surprised Glames as he turned, but its owner. Facing him and talking with a Russian accent was the man he'd just seen killed. The assassination had been staged in order to let Glames lead the KGB agents to the documents. A gun thrust in his back, Glames was lead away. After a lengthy journey, he found himself tied up in an abandoned mine, the entrance to which was set to explode.

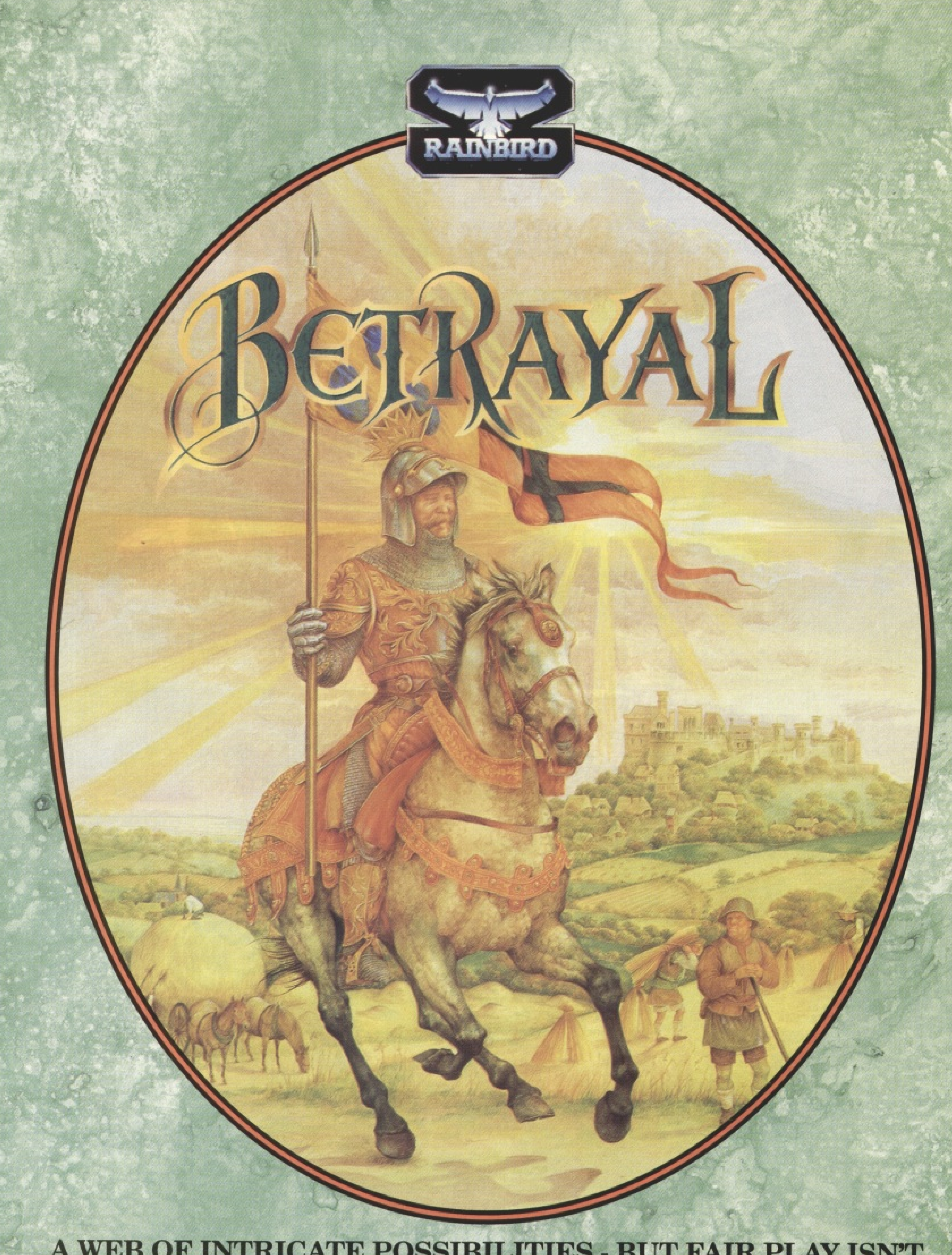


UNABLE to reach his acid pen or his electric razor to cut the ropes, Glames was about to give up when he felt something sharp brush across his hand. Clearing some of the dirt away with his fingers, he found it possible to rub the ropes against the mysterious object until they fell away. Digging with his hands, he uncovered a small pickaxe, the perfect device for cutting through the weakest section of the wall.



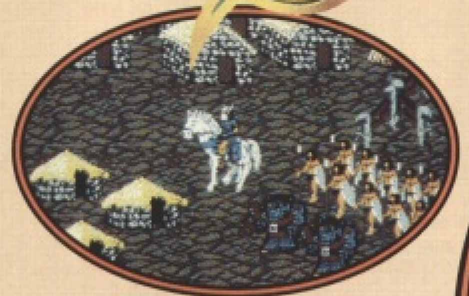
BEFORE him stretched an underwater cave with small air pockets at regular intervals. It would take all his diving skills and as much breath as he could hold to reach the cave opening at the far end. But he would do it. He'd been double crossed and that made John Glames twice as mad. Someone was going to pay!


GET THE HELL 'OUTA' TOWN
THE MEAN, LEAN, 6 GUN MACHINE
IS STEAMING YOUR WAY
Panic! The Governor's daughters are missing! "Search the Badlands" goes out the cry, "send for Pete Coyote with his quick fire guns and steely glare."
"Gold for every daughter you return" promises the Governor "and a bounty for every outlaw you kill!"
Countless Characters – Good and Bad
Kill or be Killed!
Travel the West by authentic steam train
ATARI ST & AMIGA £19.99
ATARI ...THE POWER BEHIND
BADLANDS PETE


RAINBIRD
BETRAYAL

A WEB OF INTRICATE POSSIBILITIES - BUT FAIR PLAY ISN'T ONE OF THEM

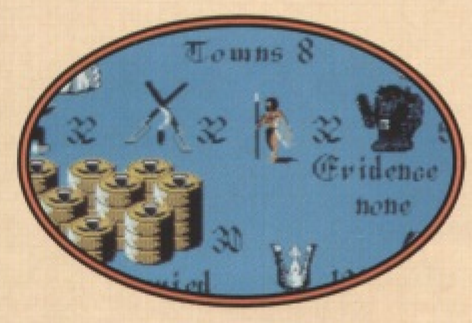
BETRAYAL



The West Marches is a corrupt land ruled by immoral leaders. You are one of four Knights with a lust for power. And in the pursuit of power, the end justifies the means.

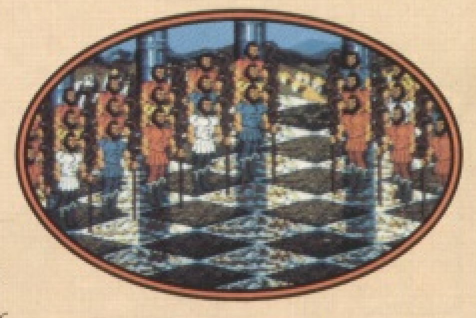


The bloodiest battles yield the greatest spoils. Strategically extend your domain, reduce your rivals' resources, and tighten your stranglehold on the peasants of the land.



The towns provide your power base. Manage them successfully, and harvest the wealth needed to buy, bribe and fight for ultimate power.

Betrayal involves a long, hard, ruthless struggle, starting with the economic management of your towns and cultivation of your lands, culminating in the honing of your military strategy and execution of political subterfuge.



Develop a mastery of political subterfuge, gaining places for your Courtiers at the palaces of the King and Bishop, ready for the coup which will make you the master of Betrayal.

BETRAYAL
A HELL OF A GOD GAME

A new barrel of fine Welsh ale had just been broached. The royal palace's smoky dining hall resounded to cheery voices. To one side of the top table a harpist and a minstrel were struggling to be heard above the commotion caused by two dogs snarling over a bone in a corner.

Eating slowly, I leant forward to catch the breathless whisper of a rival knight.

'They came in at a run, baying like wolves. Four wild-eyed barbarians ready to cut, gouge, pulverise and kill anything that moved.'

That news was indeed music to my ears. My forces' attack on his wealthiest town had met with success. Financially weakened, militarily broken, and politically bankrupt, he could no longer hold influence at Court.

So long as no evidence of my wrong doing remained. So long as the Gods blessed the crops of my harvest. So long as the rumours of the capture of my brother were true. The throne was mine.

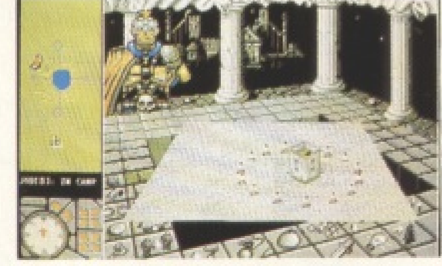
I've cheated, lied, spied and slaughtered. The fruits of Betrayal are mine.

RAINBIRD

Could you handle having the world at your feet? In a far-off mythological universe, Gary Whitta finds out.

Powermonger

A CAMPAIGN begins with a small army of 20 loyal soldiers who, come what may, will always fight to the death in your name. This score of crack troops will never desert you, but there's not enough of them to make an impact on the land and have its inhabitants quaking in their boots – not yet, anyway. Go forth and multiply!



THE EASIEST way to expand the number of people you can command is to attack villages and 'recruit' their inhabitants into your ranks. When it comes to blows, both forces hammer away at each other until either the village surrenders or you decide to retreat (sometimes the only logical option if your side is getting a pasting at the hands of a larger or better-equipped force). Any survivors then join your ranks and the village is yours to command.

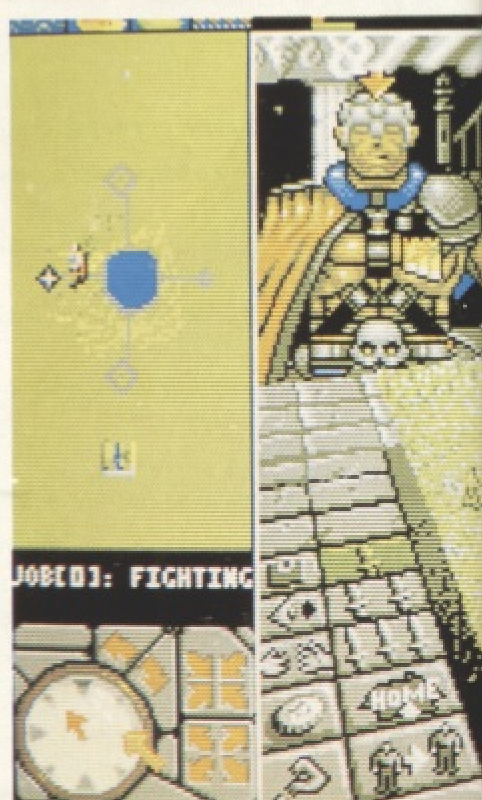
THE KINGDOM of Miremer was once a great place, and you were once its great leader. But fate saw fit to intervene and a terrible earthquake reduced the kingdom to rubble, abruptly ending your reign. Only you and a handful of subjects escaped.

Eventually you found a new world, and a new kingdom grew. And yet, in this huge, hitherto undiscovered land, there is no decisive government. Many towns and villages are self-sufficient and have their own internal hierarchy. With no overall leader, this world is ripe and ready to be conquered.

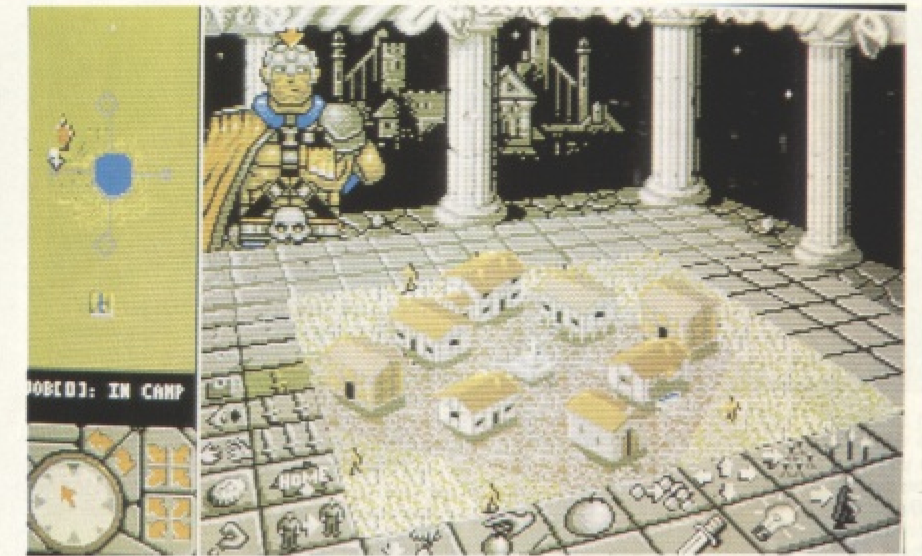
But by whom? You aren't the only new face around here. There are others seeking to lay claim to these lands. If you are to become king once more, you must not only achieve control over the existing population, but also put paid to the other pretenders to the crown.

The fictional land you are set to conquer is so large that attempting to tackle it in one go would be impossible. So it's been broken down into 200 bite-size chunks, each one an individual landscape. When one has been conquered, it's onto the next until the entire world is under your commmand.

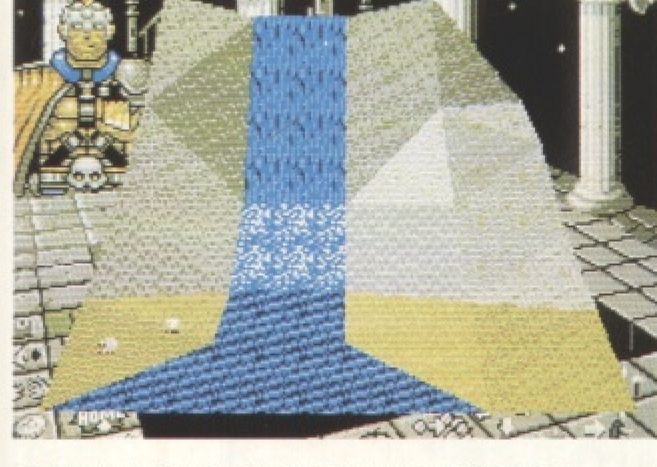
In addition to this central 'Conquest' game, **Powermonger** is also capable of generating an impressive 4×10^{57} (four followed by 57 zeros) original landscapes! Enough to keep even the most die-hard megalomaniacs happy.



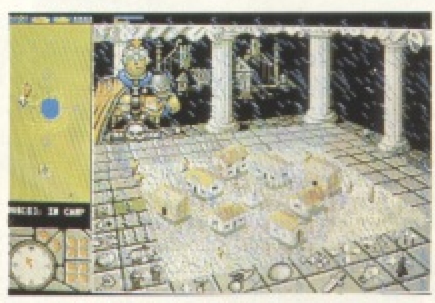
WHILE the main display provides all the detailed information on any part of the landscape, it's the tactical map that is best used for an overall picture of what's happening. Four types of display allow you to view the landscape in any context. A simple light map gives the most basic of views, while the contour map shows the lie of the land – useful to know when making long journeys with your army, or when planning a surprise attack. A strategic map shows the positions of towns, villages and workshops and so on, while the economic map comes in handy when trading with other villages by showing where the best-supplied settlements are.



FORCE isn't always necessary to get 'neutral' villages on your side, which is good news as some villages are so well defended that you haven't got a hope in hell of defeating them in battle. You can form an alliance simply by offering some of the supplies in your possession to the village, but the chance of acceptance depends on their opinion of you. Trading (swapping items in your possession for stock that the village has produced) can also be used to make a neutral force friendly, and you may even get a couple of good deals into the bargain. If all else fails, violence may be your only option.

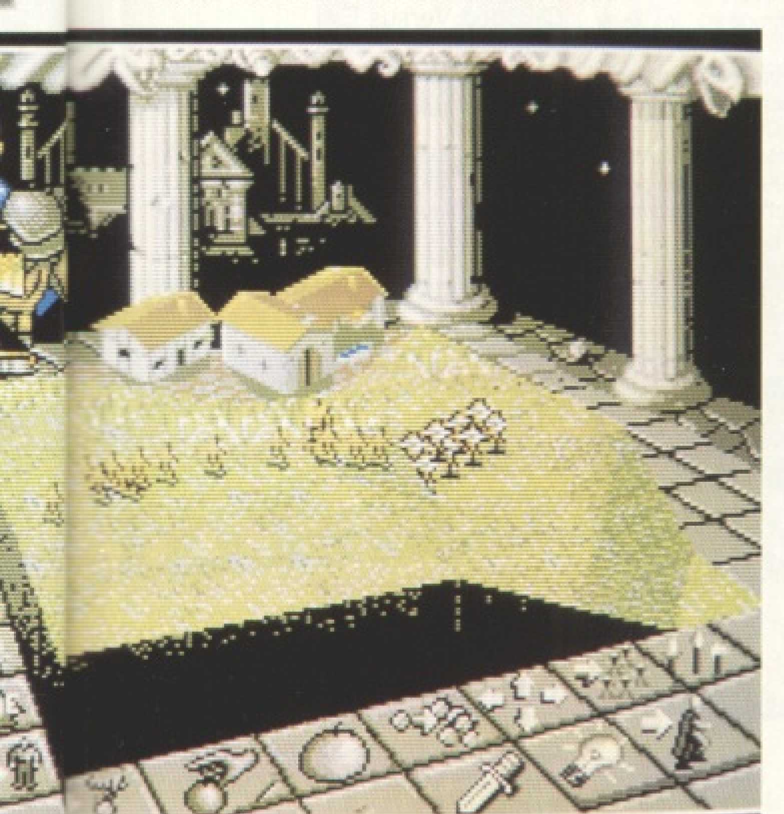


POWERMONGER'S vector-based system of displaying landscapes is flexible enough to allow you to view the action from absolutely any angle. You can tilt and rotate the 3D view, and zoom in and out to see anything from whole fields and valleys to individual people. It's a useful facility to use when planning an attack as an effective angle of attack can catch an enemy by surprise and subsequently unprepared.



VILLAGES produce more than just food, they also invent! Provided a village has a workshop, a Captain can get his men to make something useful. What your people eventually come up with depends on the village's location. For example, a village near a forest is likely to come up with something made of wood. Objects such as pots and ploughs are handy for farming and storing food, but it's the weapons – namely pikes, swords, bows, cannons and catapults – that are most useful, turning even the smallest of armies into a formidable fighting force.

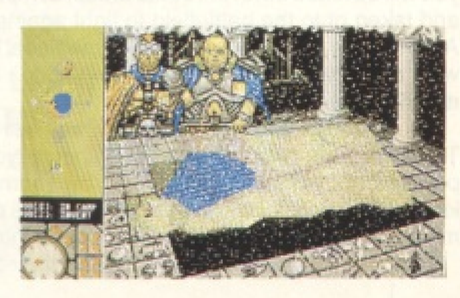
WITH as many as three computer or human-controlled opponents all after control of the landscape, things can get pretty hairy. There are plenty of Captains out there for the taking, but not all of them are worth recruiting. This means that much of the early play is spent 'racing' to see who can enlist the best officers. There's plenty of back-stabbing to be done too. Captains can be bribed to leave one side and join another, and enemy workshops can be destroyed to stop them from inventing weapons. You can even send in undercover agents to spy on the enemy's activities!



FOOD is the single most important aspect in Powermonger. Hungry soldiers aren't so effective in battle, and worse still, they may decide to desert your army and join an opponent's side. It's the job of a village's farmers, shepherds, cattle ranchers and fishermen to provide the food – which is why it's important to keep a suitable balance between military and farming population. Should you press-gang entire populations into your army, the deserted villages left behind stop producing food.

EQUIPPING your army with weapons might make them more dangerous, but it does have a disadvantage – it weighs your men down. The hand-held pikes, bows and swords aren't too troublesome, but the giant cannons and catapults (which cause all the real damage) slow you down considerably.

SEASONS change as time passes, the weather conditions directly affecting play. Winter is the worst season for almost everyone. Snow falls and covers the ground, making farming difficult and subsequently cutting down food production. Fortunately the fishermen living in coastal villages produce food all year round, so your supply never stops completely – you just have to be more frugal.



POWERMONGER
Bullfrog And Electronic Arts

AMIGA

PRICE	£29.99
OUT	October
GRAPHICS	93%
SOUND	91%
PLAYABILITY	96%
VALUE	88%

OVERALL 95%

ATARI ST

PRICE	£29.99
OUT	October

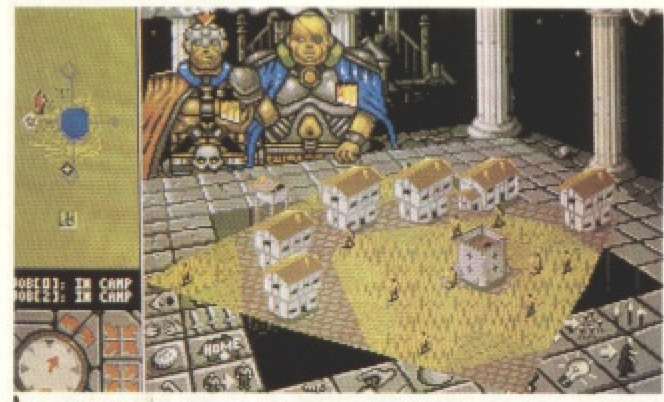
IBM PC AND COMPATIBLES

PRICE	£29.99
OUT	December

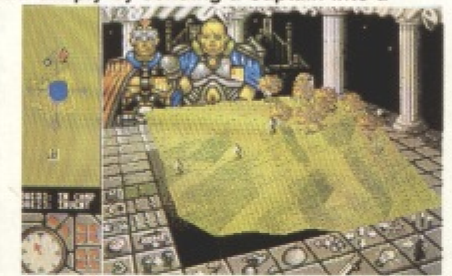
"Power is the ultimate aphrodisiac."
Henry Kissinger

"Guns will make us powerful. Butter will only make us fat."
Herman Goering

"If absolute power corrupts absolutely, where does that leave God?"
George Daacon

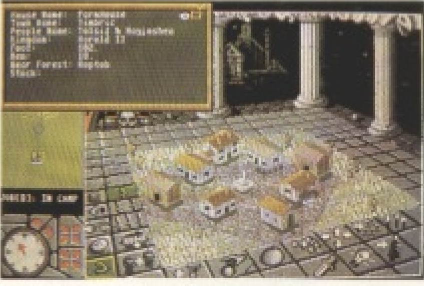


NO MATTER how much power you wield, you can't oversee it all on your own. This is where Captains come in. Captains are intermediaries between you and your troops. You give a Captain an order, and he sees that the men under his command carry it out. Because you can have up to six Captains under your command, you can split your followers up into units and deploy them all over the land, each with a different task to achieve. Obtaining a Captain is a simple enough task – take a village that has a mayor (normally only the larger settlements) and he becomes a Captain. Since all of Powermonger's inhabitants have their own personalities, aggression levels vary greatly from person to person and so some Captains are better suited to some tasks than others. A highly aggressive Captain might be an inspired leader in battle, but not so hot when it comes to forming alliances or trading with other villages.



A WEALTH of options allow you to do almost anything with food. You can collect it simply by sending a Captain into a village, or swap food from one unit to another. You can even order a Captain to supply food to another on a regular basis – useful in a siege situation where your men may be engaged in battle for a long period.





EVERY inhabitant in Powermonger has a home, a job and, in many cases, a family. A universal query function is your primary intelligence source, providing information on everything from towns and villages to individual people. With this you can more accurately gauge the strength and composition of a village, or judge the personality of a prospective Captain and so make more informed tactical decisions.



WITH your Captains and their respective followers spread throughout the land, the only way you can get orders and messages to them quickly is via carrier pigeon. Having selected a Captain and given him an order, a bird carrying the message is immediately dispatched and your orders are executed within moments of the decision being made. Your supply of pigeons is limited, and enemy bowmen tend to use them for target practice, so use them sparingly.

A In its quest to create not just a game, but a living, breathing world (or at least a world that seems to live and breathe) inside a computer, Bullfrog has done a commendable job. Rather than create a straightforward strategy game, the team has concentrated on simulating a fictional world as realistically as possible, letting the gameplay grow from the real-world 'seeds'. And it works. The level of detail is astonishing. Families and communities work and depend on one another, and location and terrain determine people's behaviour. Even individual people's personalities can change the whole course of events! Powermonger tests your tactical abilities to the full as, unlike **Populous**, it's not all raping and pillaging. Keeping your army alive and faithful to you is a difficult enough task, and expanding your empire requires a carefully-prepared strategy. You need to be a diplomat, or at least very crafty to succeed, as your actions alter the way people perceive you. If you go around wiping out villages and towns, don't expect anyone to be helpful if you want to trade or form an alliance later. The Captains add a new strategic dimension by allowing you to devise elaborate campaigns, but their involvement also means that you have to think some. The most impressive aspect of Powermonger though, is the simplicity of the execution – a rudimentary bank of icons are all you need to carry out the most complex of campaigns. It's easy to get into, a joy to learn, and well nigh impossible to leave alone. Get the power!

ST Atari Powermonger promises to be identical to the Amiga version in all departments, with some ever-so-slight discrepancies in the sound department.

PC As was the case with **Populous**, almost every graphic and sound card is supported. The gameplay will remain exactly the same.

WIN! A BATTLE!

Courtesy Of Electronic Arts

THERE'S plenty of killing to be found in Powermonger. With four opposing megalomaniacs vying for control of the world, the body count can get rather distressing at times. Even so, it's only really little sprites that are getting the chop. Now, thanks to Electronic Arts, here's your chance to get involved in some REAL carnage!

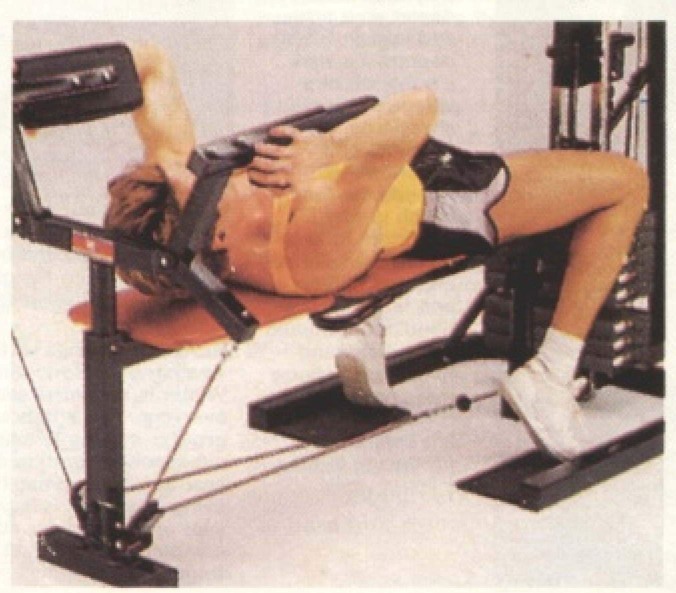
The first prize is a day out for two at a Battle Re-enactment put on by the Dark Ages Society. What basically happens is a couple of hundred people dressed and armed with period military costume and weapons meet in a field and recreate a great battle from history by beating the hell out of each other. Nobody actually gets killed though, as the weapons used are perfectly safe. The emphasis is on historical accuracy, with the costumes, weaponry and battle tactics all authentically reproduced. And of course it's lots of fun, too.

The day out promises to be exhausting if nothing else. After an all-expenses paid trip to wherever the slaughter takes place (these Societies move about a lot), both you and a friend will be given full lessons in the history of the battle and battle re-enactment techniques. With the preliminaries out of the way you will be kitted out in full battle dress, complete will weaponry, and taken onto the battlefield to fight against a full-size army. After the war, it's onto an authentic medieval banquet complete with costume and genuine 'olde-worlde' delicacies before another free ride back home.

As an added bonus, the lucky winner will also take home a TRAC 20 Complete Fitness Machine so you can build up a powerful body in the comfort of your own home! No more bullies kicking sand in your face. After a few months on this mechanical marvel you will be kicking bullies' faces into the sand!

Plus, 10 runners-up will each receive their choice of any three Electronic Arts games (excluding Powermonger) for their machine.

For a chance to do some serious slaughtering, all you have to do is answer the following questions and send them to us at POWERMONGER, The One, Priory Court, 30-32 Farringdon Lane, London EC1R 3AU. The first completely correct entry drawn out of the hat after the 28th October 1990 wins the prize, and the following 10 drawn each get their choice of games.



THE QUESTIONS

1) What was Bullfrog's previous 'God Game' called?
A) The Bible
B) Populous
C) Good Versus Evil

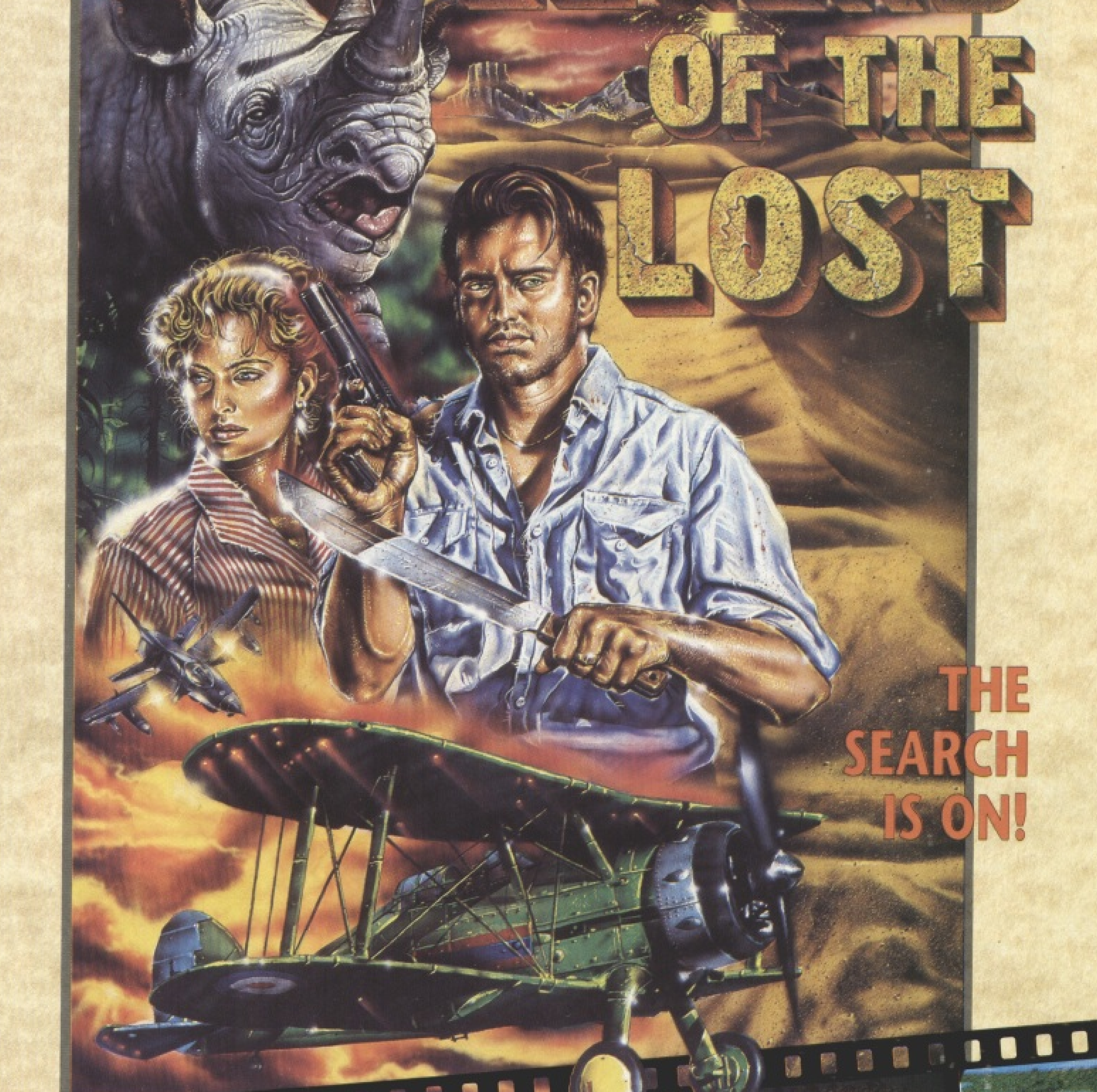
2) In which year did the Battle Of Hastings take place?
A) 1066
B) 1109
C) 1966

3) How many different landscapes is Powermonger capable of generating?
A) 4×10^{6}
B) 4×10^{28}
C) 4×10^{57}

All entrants must be aged 16 or over. The editor's decision is final and no correspondence will be entered into. Employees of EMAP, Electronic Arts or Bullfrog are not allowed to enter.

PLEASE NOTE!

UNFORTUNATELY, due to the rather violent nature of the first prize, all competition entrants must be aged 16 or over. Sorry about that, but if you were any smaller you'd probably get trodden on.


LEGEND OF THE LOST
THE SEARCH IS ON!

WONDERLAND
Magnetic Scrolls And Virgin Games

IBM PC AND COMPATIBLES

PRICE	£29.99
OUT	Mid-October
GRAPHICS	92%
SOUND	85%
PLAYABILITY	93%
VALUE	87%

OVERALL 92%

ATARI ST

PRICE	£29.99
OUT	November

AMIGA

PRICE	£29.99
OUT	November

Wonderland

"Oh dear, oh dear, I shall be late," said the white rabbit. No matter. His computer incarnation was well worth the wait. Paul Presley drops in for tea.

A CHESHIRE Cat, a Mad Hatter's tea party, a hookah-smoking caterpillar, playing-card courtiers, and babies turning to pigs... This is the stuff of which dreams are made. But for Alice the dream is all but over unless you can stop her waking up. **Wonderland** is an innovative variation on the text adventure theme which uses Magnetic Scroll's WIMP (Windows, Icons, Menus and Pointers) system. It's based on Lewis Carroll's classic novel **Alice in Wonderland** and recreates Alice's eventful capers in the land of nod.

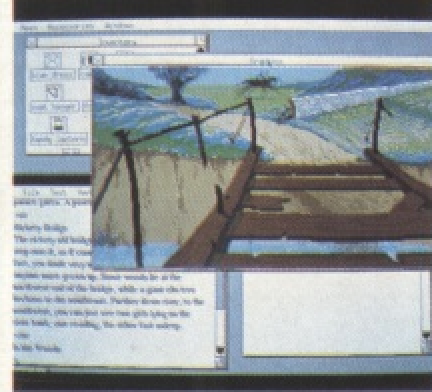
Your task, as Alice, is to complete the dream without coming to prematurely. Help and hindrance come from all the familiar faces, such as the March Hare and the sleepy dormouse, along with one or two essential objects like the infamous 'Drink Me' bottle.

WONDERLAND'S WIMP environment can be set up according to personal taste – everything from the warning sounds heard for mistakes to the typeface used for [illegible]. The windows can be [illegible] to any size and [illegible] screen to [illegible] feel. You can [illegible] to disk.

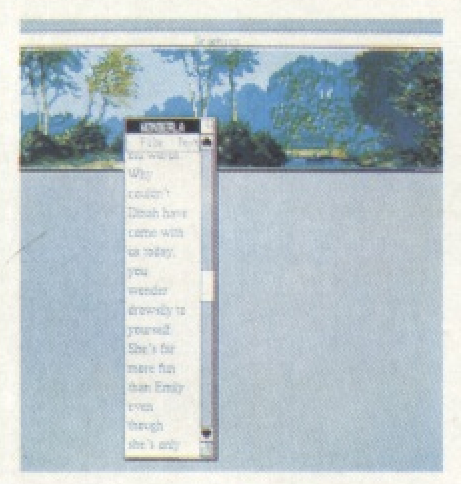
DOUBLE-CLICKING on an object's icon brings up its description. Alternatively, you could open up a window with a list of appropriate verbs for use with the object in question.

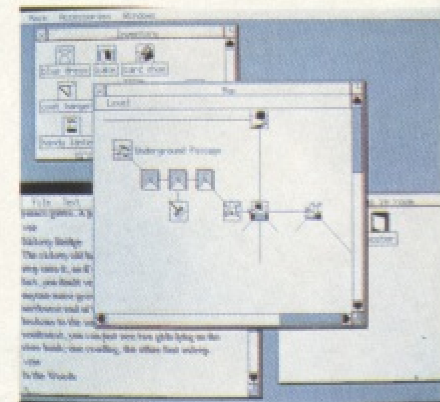


THE CONTENTS of a window are automatically adjusted to accommodate its size and shape. The only exception is the Graphic Window. When it's shrunk too small you only see a portion of the illustration, which is then viewed by scrolling it around the window. Nice to look at but not particularly useful.

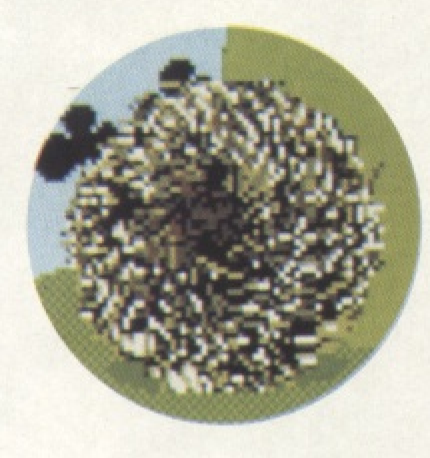


EACH of the 100-plus locations has an associated illustration, the majority of which are animated. Cards move around wildly as they give evidence in court, horses gallop through forests, and curtains ripple in the breeze. The illustrations also provide a way of entering commands. For example, clicking on the picture of a tree offers you a choice of verbs similar to the Object Menu.





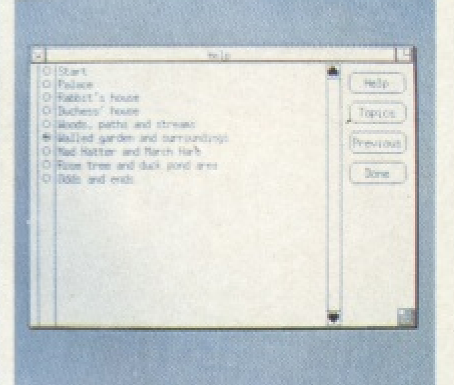
IT'S FAIRLY easy to get lost in a dream, so it's fortunate that there's an on-screen mapping facility to help you find your way around. Each room is given its own icon and can be visited with a simple double-click. You can also call up at any time the illustrations of any rooms visited. Alternatively, movement is achieved by use of the compass window or by the more traditional method of typing commands.



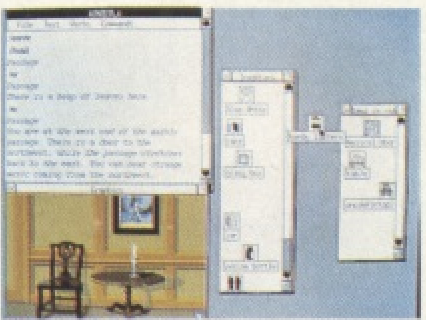
THE MAN BEHIND ALICE



LEWIS CARROLL was born Charles Lutwidge Dodgson in 1832. Between 1855 and 1881 he was actually a lecturer in Mathematics at Oxford, but he is better known for his sophisticated stories and poems for children. These were written for Alice Liddell, the daughter of his college's dean, and also the heroine of his two most famous novels, **Alice's Adventures In Wonderland** (1865) and **Through The Looking Glass** (1871), both illustrated by Sir John Tenniel, the famous cartoonist for Punch. Before his death in 1898 Carroll also completed **Sylvie And Bruno**, and **Sylvie And Bruno Concluded**, **Tangled Tales**, and several poems and ballads, including **The Hunting Of The Snark** (1876). He was also an accomplished portrait photographer.



SOME puzzles are extremely tricky to complete, although most of them can actually be solved in different ways. If you get really stuck, the Help Menu comes to the rescue. Working on a tree-like basis, each topic branches out to reveal a more precise menu. When the required puzzle is found you are offered clues, each less cryptic than the last, until the answer is given away.



THERE'S more than one way of performing most actions, demonstrating the user-friendliness of the system. For example, an object can be taken by simply dragging the its icon to the inventory window. You could also click on the object in the illustration before selecting the TAKE verb, or cut the words TAKE and OBJECT from the text and paste them together. If you feel particularly energetic you could always type your request.

WIN! SOME TIDY TRIM!
Thanks To Virgin Games

YES! You too can be at the forefront of the fashion scene by winning one of Virgin's dead trendy 16-Blitz T-Shirts. All you have to do is correctly answer these three easy questions, stick them on the back of a postcard or sealed envelope along with your name, address, size (Small, Medium, or Large), and machine type (PC, ST, or Amiga) and send your entry to ALICE ANTICS, The One, 30-32 Farringdon Lane, London EC1R 3AU. The first 10 completely correct entries drawn after the closing date will each win the sender a 16 Blitz T-Shirt.

THE QUESTIONS

1) What is Lewis Carroll's real name?
A) Charles Lutwidge Dodgson
B) Samuel Langhorne Clemens
C) Mary Ann Evans

2) Which of these is NOT a character from Alice's Adventures in Wonderland?
A) The Cheshire Cat
B) The Hookah-Smoking Caterpillar
C) The Pink Elephant

3) Who was the fictional Alice based on?
A) The Young Queen Victoria
B) Alice Liddell
C) Marie Curie

Entries to arrive no later than the 28th October 1990. Employees of EMAP and Virgin Games are not allowed to enter. No correspondence will be entered into, and the Editor's decision is final. So no funny stuff!

Main Accessories Windows
WONDERLA
File Text Verbs Commands
Music Room
You are in a large rectangular room, its walls, floor and ceiling are all made of marble allowing music to echo about the room as if it were some magnificent concert hall. The room is dominated by a grand piano in its centre surrounded by some chairs.
>examine piano
The grand piano is grand and is supported by three fragile looking legs.
It is closed.
There is some sheet music on it.
The chairs dance about in time with the music. One of the chairs is beside the piano.
>

HERE'S a handy tip, and a demonstration of one the earlier puzzles. Having fallen down the rabbit hole you end up in a pile of leaves in a corridor. You pick yourself up and go east. Eventually you find yourself in a long hall. On a glass table in the hall is a potion marked 'Drink Me'. You take it. Going west you arrive outside a musical door, from which you hear a melodic strain. You enter the room to see a piano playing by itself and chairs dancing around it. A quick examination of piano reveals a music score, on which is a 'Key In C'. Inside the piano you find a 'Key In G' on the G string. This could be useful, what with all these locked doors. But how does a girl of your size get it? Removing the sheet of music while a chair dances next to the piano causes it to stop, and so does the adjacent chair. Sitting on the chair, you drink the potion and shrink. You climb into the piano, grab the key and climb back onto the chair before you grow back to full size. Hoorah! Behind the locked door in the corridor you find a maid's uniform. Curiouser and curiouser...

PC Even if you have never played a text adventure before, you can jump into Wonderland, feet first, without worry. It's one of the most user friendly adventures yet seen. Manipulating objects and travelling between locations is a doddle, leaving you to apply your brainpower to puzzles rather than mechanics. Of course the storyline is what makes or breaks most adventures, but with Lewis Carroll you can't really go far wrong. The plot has been well worked to incorporate all the major characters, objects and events, putting them together to provide a story which is both challenging and entertaining. Over three years of work has gone into Wonderland, and it shows – from the near-perfect operating system to the excellent illustrations and music score. What's more, all graphics cards are supported, along with Roland and AdLib sound boards. The text adventure is back with a vengeance.

A There are no discernible differences, other than a slightly higher resolution than what's seen here. Owners of a 1Mb machine and an external disk drive will benefit from minimal disk swapping.



The ST version will look identical to this one, so there's no reason why it should be any less absorbing.







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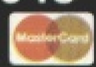
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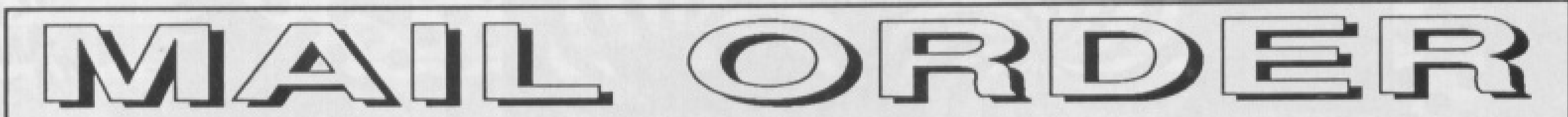
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Torvak The Warrior

Chunkier than Conan, bigger than Barbarian, the ultimate warrior is about to embark on the ultimate mission. Gary Whitta went along for the ride.

HE MAY not be the most articulate of warriors, but Torvak can deliver a volley of nasty blows with his weapon. A standing hit is best used for man-sized adversaries, while crouching comes in handy for taking on lower enemies such as poisonous caterpillars. The jumping strike is the most formidable of blows, looking well hard and best for taking out flying enemies.

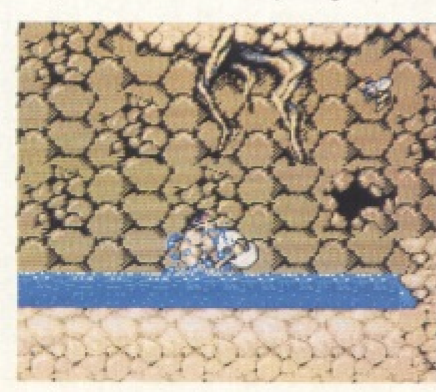
"A healthy balance has been struck between exploration (getting lost is easier than you think) and slicing action, which never lets up."

TORVAK's got himself into a bit of a fix. Having returned to his homeland of Ragnor after five years of fighting in the Tormanian wars, all the musclebound warrior king wants to do now is go home, hang up his sword and sleep. But he hadn't reckoned on the evil Necromancer.

Torvak's homeland has been destroyed. His people are dead, their homes burned down and the gnomes broken. Now Torvak seeks revenge against the Necromancer. But it won't be easy. Only by hacking and slaying his way through five scrolling levels of scum-infested landscape can Torvak avenge his people.



TORVAK'S adventure beings in his own village, where already the Necromancer's hordes have returned to mop up the last of his race – namely him. Axe in hand, Torvak battles through the weapon-wielding Orcs and Rockmen on the ground, and takes out the airborne Killer Wasps who deliver a nasty sting.



SWIMMING is not one of Torvak's strong points, so it's always best to estimate the depth of water before taking the plunge. Provided he's only in it up to his neck, Torvak operates more or less as usual – albeit a little slower. But should he get out of his depth, he's drown and out.



THE SWAMP is the setting for Level Two, where the action hots up and the enemies get even more disgusting. Watch out for piranha fish that leap out of the stagnant water and the legendary Swamp Thing itself. Be careful not to get caught in any deep swamp – like quicksand it slowly drags you under, and under, and under...



SMASH open the rock monoliths dotted around the landscape to reveal useful objects. Food items top up Torvak's flagging energy, while Armour and Speed Up allow him to take and dish out more hits. Extend is an invaluable aid, increasing Torvak's maximum energy level. Oh, and there are extra points to be had in the form of treasure, too.

HACK 'N' SLAY HELP

SOME hard 'n' fast advice for novice barbarians.

TRY TO tackle each adversary in turn. Otherwise, when it comes to retracing your steps in certain areas, you may find that creatures you spared before are awaiting your return. On Level One, try to kill the giant hornets as they come on to the screen – this prevents large swarms forming.

WHEN fighting multiple-hit opponents, always try to get clear of the alien's combat range after causing a hit. Collecting Speed-Ups increases Torvak's attack speed, allowing you to attack with more aggression.

STUDY the foreground on each level – it may conceal hidden bonuses and aliens.

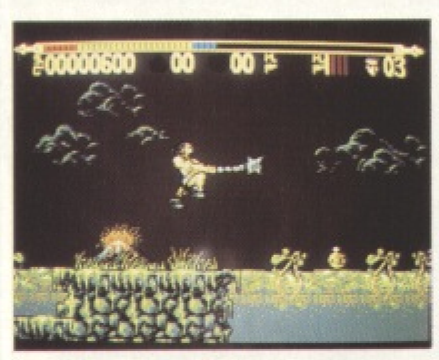
SEARCH Level One VERY well for hidden areas.

EXAMINE walls that block your path – they are not always what they seem...

MAKE use of the fact that Torvak can duck – especially when confronting some of the 'missile' throwing opponents. However, jumping over arrows is most effective against the Orc Archers on Level One.

EACH weapon has its own particular magical and combat characteristics. Learn them and use them to your advantage against the different creatures. For example, on Level One, the Sword and Morning Star are the only weapons capable of striking low enough to kill the small poisonous caterpillars. Also, the Warhammer's magical powers are the most effective against multiple-hit opponents – direct it to the floor to take a hit off every creature on screen.





TORVAK'S armoury comprises a double-headed axe at first, but there are deadlier weapons out there for the taking – provided he can find them. The effectiveness of a weapon depends on its range and hit-power. The sword, hammer and ball-and-chain (otherwise knows as the Morning Star) each has its own particular strength and weakness. It's up to you to discover them.

☆ WIN! A SWEATY BARBARIAN!

Thanks To Core Design

WELL, not a living, strapping mass of rippling muscle and sinew, but pixelated pectorals in the form of Torvak. All you have to do is correctly answer these three easy questions, stick them on the back of a postcard or sealed envelope along with your name, address and machine type (ST or Amiga only) and send your entry to BEEFCAKE BONANZA, The One, 30-32 Farringdon Lane, London EC1R 3AU. The first 10 completely correct entries drawn after the closing date will each win the sender a copy of Torvak The Warrior.

THE QUESTIONS

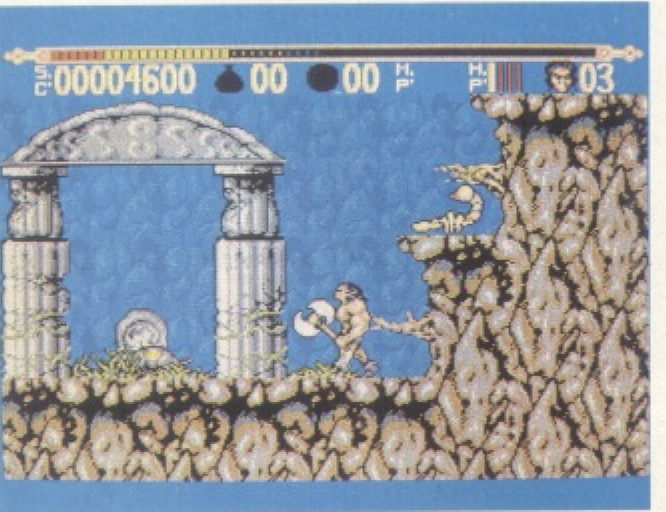
1) Which muscular mythological warrior did Arnold Schwarzenegger play in two of his earlier films?
A) Thor
B) Conan
C) Torvak

2) Who turns green and gets big muscles when angry?
A) The Thing
B) The Incredible Hulk
C) Superman

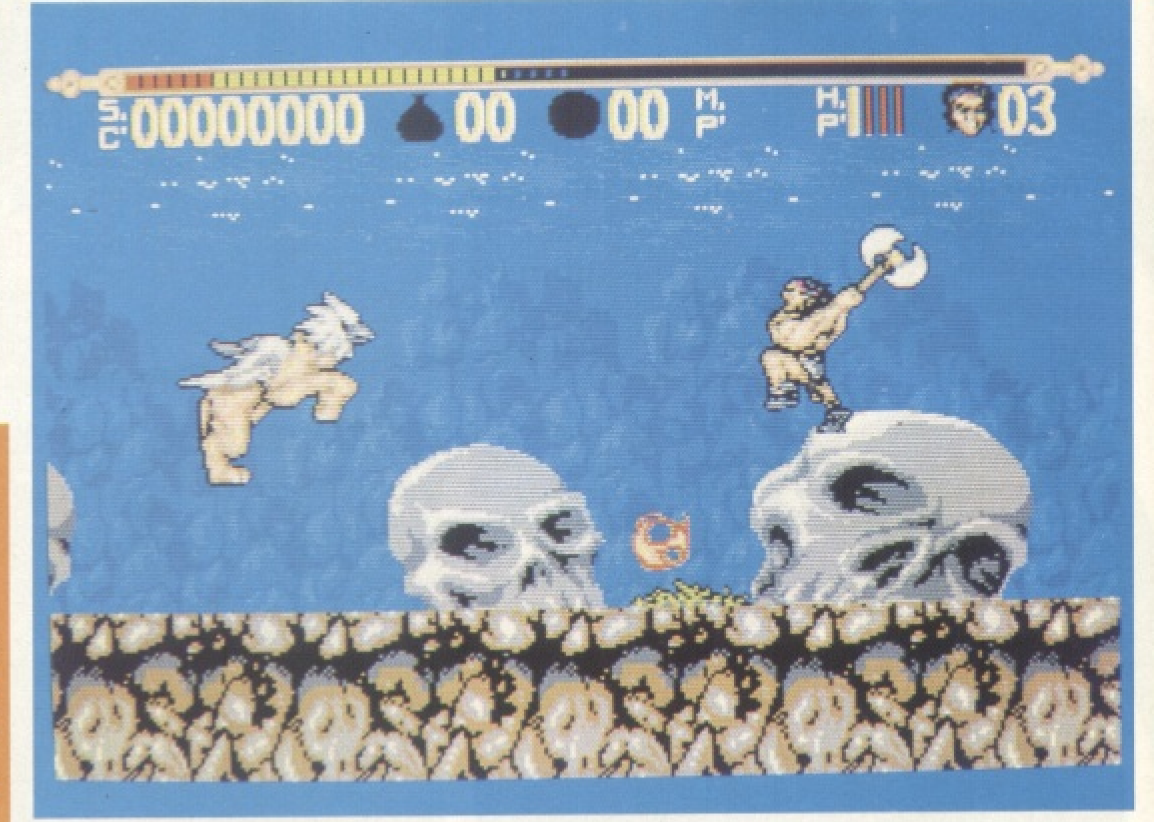
3) Which blonde muscleman squared off with Sly Stallone in **Rocky IV** and went on to become **The Punisher**?
A) Lou Ferrigno
B) Dolph Lundgren
C) Arnold Schwarzenegger

Entries to arrive no later than the 28th October 1990. Employees of EMAP and Core Design are not allowed to enter. No correspondence will be entered into, and the Editor's decision is final. And that's final.

PERHAPS the most useful object Torvak can collect is a Magic Potion. The type of spell it casts depends on the weapon Torvak carries and where it's aimed, but if used correctly the spell knocks out almost every adversary on-screen. Unfortunately magic power tends to run out rather quickly, and since it needs to be 'powered-up' to get the full effect, it's not always the best way out of a tight spot.



LEVEL Three takes Torvak up into the mountains, where Cavemen, Goblins and Scorpions await. He doesn't necessarily need to keep moving forward – like most of the other levels, there's more than one route through the mountains. And by finding secret entrances, Torvak can choose to fight not on the ground, but under it.



EACH level is split into four zones, with a large, distinctive guardian to defeat at the end.



THE PENULTIMATE level is set in a tropical jungle inhabited by a primitive race of lusty, busty female warriors thirsting after your blood.

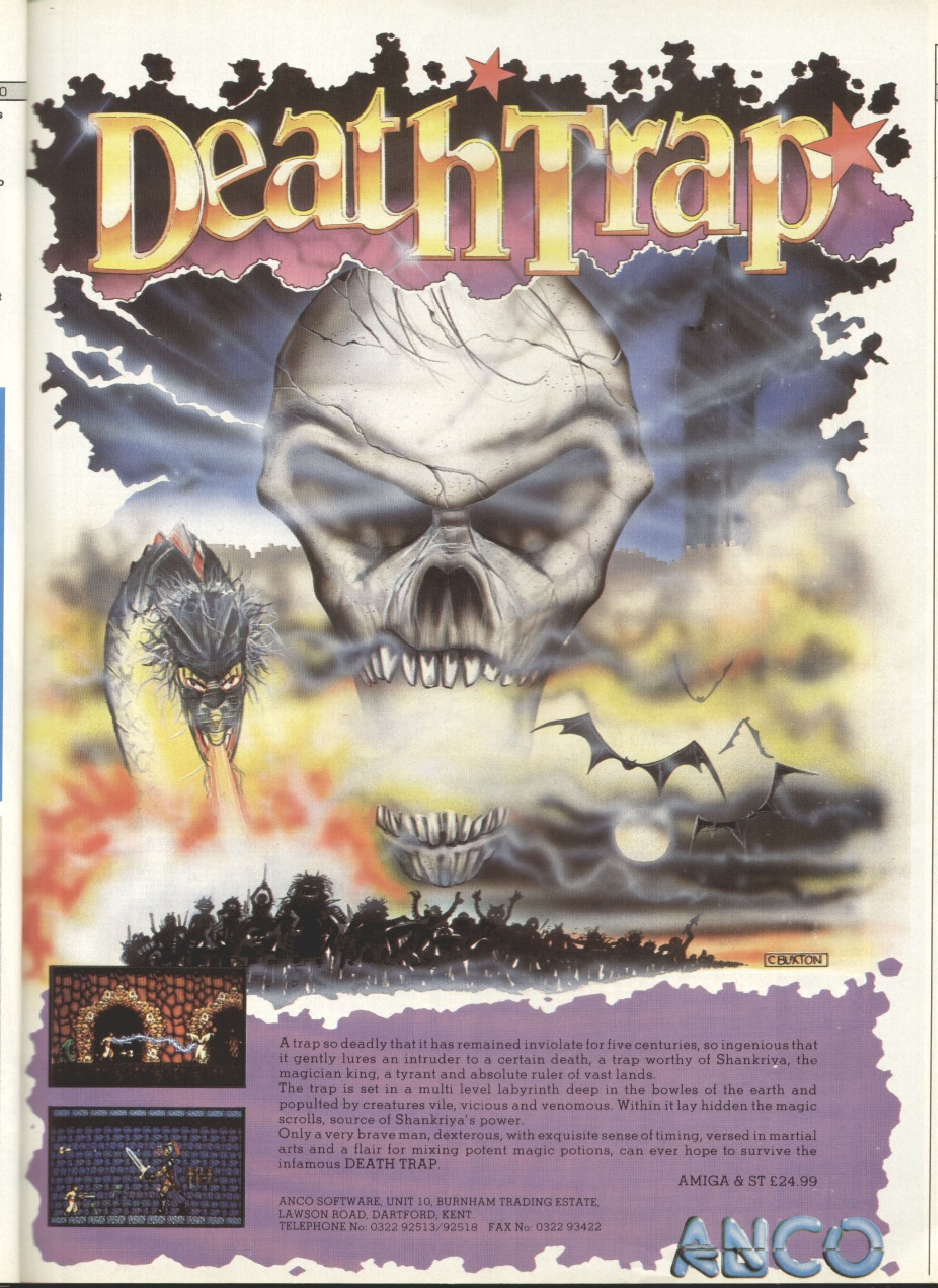
A Hack 'n' slash romps are few and far between on this machine, with **Barbarian II** being the most notable example. **Torvak**, however, more than adequately fills the gap. A healthy balance has been struck between exploration (getting lost is easier than you think) and slicing action, which never lets up. It's all very pleasant to look at (although the main character's animation does leave a little to be desired) and listen to, with plenty of slashings and groanings accompanying the proceedings. None of the levels are at all easy, but none is so difficult as to lead to frustration. The five lengthy levels are more than adequate, and with the more powerful weapons and magic spells to collect along the way there's suitable incentive to persist. It's a hefty slice of beef which shouldn't be missed.



Apart from a minor depreciation in speed, Atari Torvak should be nearasdammit identical to its Commodore stablemate.



Alas, there are no plans for an IBM-compatible version at the moment.


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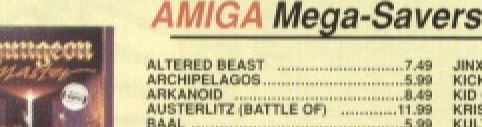
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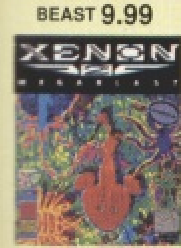
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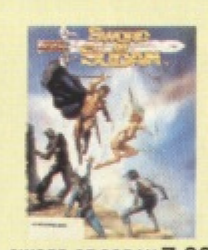


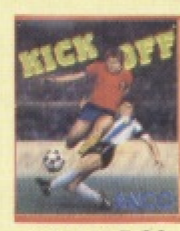
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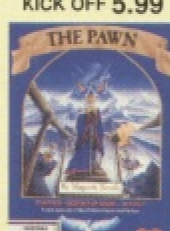
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The quest for freedom!

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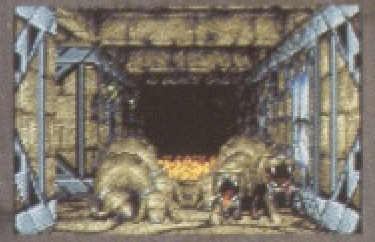
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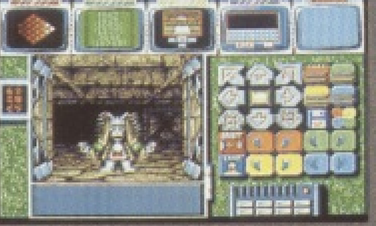
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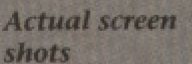








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Cadaver

Laurence Scotford gets lost in a dungeon with dragons only to find that there's more to it than meets the eye.

IT'S A tall order being a dwarf. If it's not some smartarse human making sizist remarks, it's being stuck at the bottom of a dark and disgusting cavern, feeling wet and miserable, with no immediate prospect of escape. Such is the fate of Karadoc, dragon slayer and treasure hunter extraordinaire. But there is some consolation to be had: the castle in which he has unwittingly become incarcerated is rumoured to be a veritable treasure house.

This time it looks like Karadoc's lust for treasure has landed him in a bit of tight spot. Having liberated someone else's rowing boat he's managed to find his way into the castle's catacombs and wreck the boat, leaving himself stranded. Worse still, the castle is inhabited by the evil Necromancer Dianos and his cruel creations, none of whom are particularly fond of gatecrashers, particularly Dwarven ones. Karadoc's past experience of such places also tells him that there will be plenty of traps ready to put a swift end to the unwary.

All in all this is not Kardoc's day. But he's not going to let death have the last word. So, striding off purposefully into the darkness he sets out to fulfill his threefold task – destroy the evil necromancer Dianos ensconced within the heart of the castle, collect as much treasure as he can carry, and, most importantly, escape alive.

ANYTHING between 600 and 1000 unique objects make up each level. Much of the interest in Cadaver comes from just not knowing quite what to expect in the next room. You can initially carry 32 objects. That may sound like a lot, but there's so much to be found in Cadaver that you soon have to make agonising decisions about what to take with you and what to leave behind.

THING'S don't look too hopeful at first. Your boat is damaged beyond repair, so you can't row back out. Something nasty lurks in the pool occasionally showing it's ugly head. The door to the right is firmly locked. The door to the North leads into a short passageway with another locked door and a single lever. Dare you pull it?





ALL actions bar basic movement are performed via the icons displayed in the bottom left hand corner of the screen. The icons shown depend on what you are holding or facing. Stand opposite a lever and you are given the chance to pull it but not to pick it up. A portable object on the other hand can be picked up, used, dropped and so on.




THE HERO... though there's nothing particularly heroic about Karadoc. His only motive is gold, and as far as he's concerned discretion is the ONLY part of valour.

CADAVER
The Bitmap Brothers And ImageWorks

ATARI ST

PRICE	£24.99
OUT	Now
GRAPHICS	90%
SOUND	75%
PLAYABILITY	92%
VALUE	89%

OVERALL
90%

AMIGA

PRICE	£24.99
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"With Cadaver we wanted to break into new territory. We don't want the public to see The Bitmap Brothers as producers of fast arcade games and nothing else."
The Bitmap Brothers

CRYPTIC CADAVER CLUES

FEELING lost and blue? Then spend a few minutes reading these tips and discover something new...

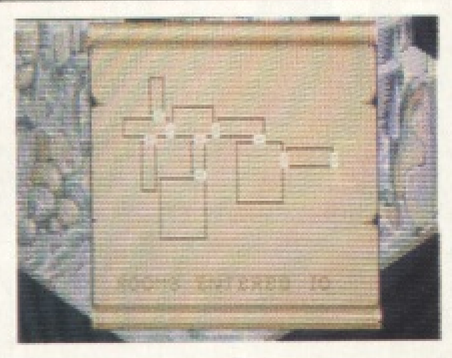
IF A blocked exit is driving you up the wall then try to pick the right object for a breakthrough.

IF YOU think life down here is the pits, just see if any object you are carrying is tying you down. If so, get rid of it appropriately and you should soon be plumbing the best depths. Make sure you get some spring in your stride first though.

IF YOU want a sneak preview of your destiny then being pushy and patient is the right combination. Once you get your wish, retreat for a short spell before you continue.

KILLING a slumbering adversary may not seem very charming, but it is.

SPILLING blood may altar your ability to make an exit.



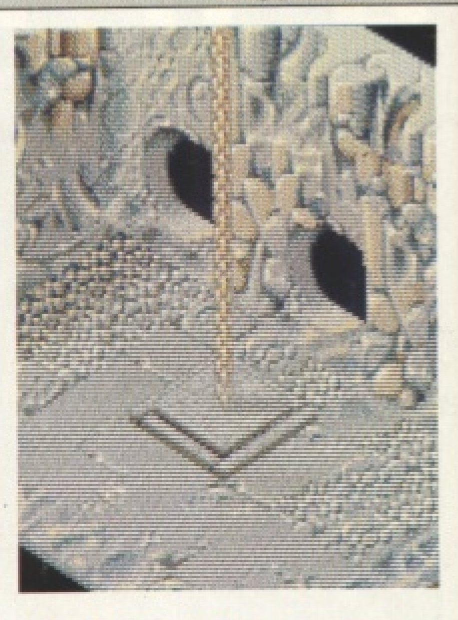
THERE are over 450 locations spread across five levels to explore, so the auto-mapping option certainly comes in handy. It only shows rooms visited and exits used, although there is a spell to be found which reveals more...

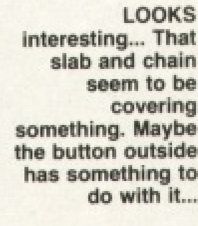
ON BODIES AND BROTHERS

WITH Cadaver the Bitmap Brothers have shown that they are perfectly capable of achieving more than fast arcade-style games like **Xenon 2** and **Speedball**. An adventure of this type has always been a project of personal interest for them. Steve Kelly actually initiated the design quite some time ago. The Brothers were keen to break into new territory and to prevent themselves from being seen as a team that only produces one type of game.

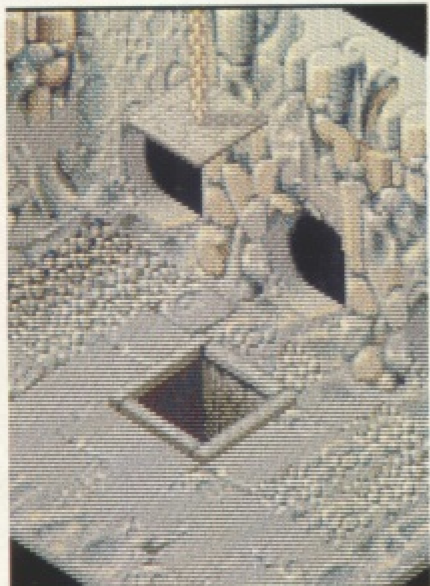
Although the style of 3D isometric graphics have been in use since the early 8-bit days, they were in fact the most difficult aspect of the game to implement. The project has taken two years to come to fruition and the resulting program code and data only just squeezes into a 520 ST and an Amiga 500.

Fortunately the editor and driving code that form the heart of Cadaver could be easily used to produce other similar games, so if this one is successful we may well be seeing more adventures from The Bitmaps.

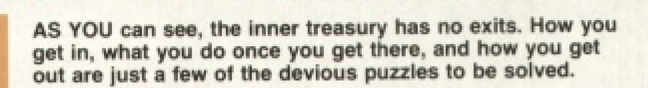




LOOKS interesting... That slab and chain seem to be covering something. Maybe the button outside has something to do with it...



YEP, it's a pit. There could be something very useful down there, but how do you get down? And when you are down there, how do you get up again?



AS YOU can see, the inner treasury has no exits. How you get in, what you do once you get there, and how you get out are just a few of the devious puzzles to be solved.



THE ACTION'S already hotting up – and this is only the end of the first level. Even if you manage to get past this beast there are nearly 400 other locations to find.

BELT UP!

With ImageWorks

NO SELF-RESPECTING treasure seeker wanders off without something to carry all his cash. So it's fortunate that ImageWorks is giving away 10 limited edition ImageWorks' money belts and trendy ImageWorks T-Shirts to wear with it. All you have to do to pick up some of this sexy gear is correctly answer the three simple questions and be one of the first to be drawn after the closing date. Simply pop your answers on the back of a postcard, stating whether you require a Small, Medium, or Large T-Shirt, then send it to CORPSE BLIMEY!, The One, 30-32 Farringdon Lane, London EC1R 3AU, to arrive no later than the 28th of October 1990.

THE QUESTIONS

1) Who is the central character in Cadaver?
A Karanov
B Karatune
C Karadoc

2) What race is he?
A Orc
B Elf
C Dwarf

3) What is a cadaver?
A A Dragon
B A Soft French Cheese
C A Corpse

The Editor's decision is final and no correspondence will be entered into. Employees of ImageWorks and EMAP are not permitted to enter.

ST What with Electronic Zoo's **Treasure Trap** and now **Cadaver** it looks very much like 3D isometric arcade adventures are back in vogue. Cadaver is something of a departure for The Bitmap Brothers, and this demonstration of their versatility bodes well for future releases. It's not just a variation on the traditional puzzle-solving theme made popular on 8-bit but something a lot more complex. The icon-based control system is not quite as intuitive as it might have been, but it doesn't really detract from the playability once you become accustomed to it. A healthy atmosphere is generated by the detailed, moody scenery and characters, although Karadoc more often than not lacks solidity. Perhaps the most impressive aspect of Cadaver is its design – some of the puzzles are involved enough to have you spending sleepless nights just thinking about them. Ardent fans of the Treasure Trap style of isometric arcade adventure, or indeed the Bitmap Brothers' previous work, will struggle to find Cadaver's appeal as it's far less arcade-orientated. More adventurous players are in for a real treat though.

A Amiga Cadaver is virtually identical to the ST version. The only significant difference is sound. Whereas the ST's is entirely chip generated, the Amiga incarnation includes some samples. A special Amiga 1000 version will feature extra atmospheric effects, with samples for nearly all the sound.



There's no news of a PC version as yet, but if the other two versions sell well then the possibility of a release will become a certainty.

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BORODINO

Take command from Napoleon and replan the strategy for one of the most disappointing encounters of the Russian invasion, at Borodino, where 131,000 French met 120,000 Russians and gained little more than a moral victory. Or take the role of Prince Kustov to lead the Russian defence and plan the Emperor's downfall.

ATARI ...THE POWER BEHIND



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WINGS
Cinemaware
And Mirrorsoft

AMIGA	
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SOUND	92%
PLAYABILITY	93%
VALUE	85%

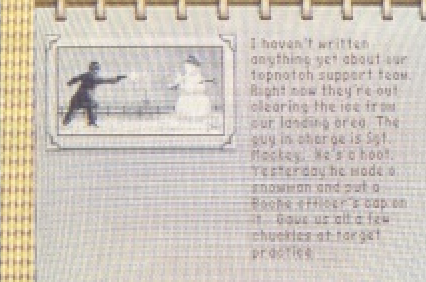
OVERALL 91%

ATARI ST	
PRICE	£29.99
OUT	Summer 1991

IBM PC AND COMPATIBLES	
PRICE	£29.99
OUT	Summer 1991

"We thought we were introducing into the world an invention that would make further wars practically impossible..."
-Orville Wright

THE WAY it all began. Perhaps the Wright brothers wouldn't have been so keen about their invention if they had realised its destructive potential.



THE DIARY puts the whole game into context. Before each mission an entry into the book provides a little additional colour and sets the scene.

Bally Jerry, dropping 10-penny ones in the custard! Cabbage crates over the briny and all that. Thank heavens jolly old Laurence Scotford's at hand to bag some Boche for us.

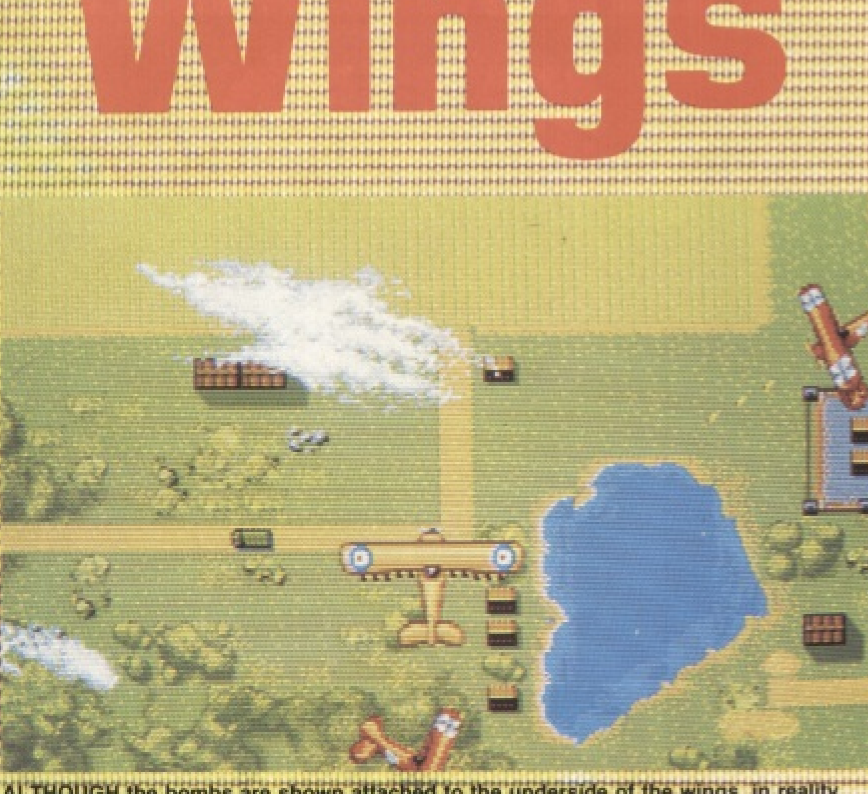
Wings

JUST when you thought you'd seen a simulation for just about every plane in existence, along comes Cinemaware with one that celebrates the Fighter Aces of World War One. **Wings** simulates the three important activities of the air forces during the war: aerial combat missions, strafing missions, and bombing missions.

Before you can begin to fly in earnest you have to earn your wings by successfully flying a training mission. Now you can join 56th Squadron and begin to give the Hun in the sun something to write home about.

You start as a Second Lieutenant on March 2nd 1916. Success involves flying over 230 missions until Armistice Day on 10th November 1918.

Although this is much more of an action game than any of Cinemaware's previous releases, the interactive fiction element is still present. In this case it takes the form of the young officer's diary which relates events (some real and some fictional) throughout the war. These set the scene before each mission and also detail any advance in technology that affects either one side or the other.



ALTHOUGH the bombs are shown attached to the underside of the wings, in reality they were dropped by the pilot or observer. Hitting the targets is easy enough when they are static – trying to hit a moving train while avoiding anti-aircraft fire is another matter entirely.

"Flying is all very well for sport, but for the army it is useless."
Marshal Joseph Joffre, French Commander In Chief, Quoted Before The War

SEEING RED

PERHAPS the most infamous pilot of the First World War was Manfred Von Richthoften, otherwise known as The Red Baron. Richthoften was discovered in 1915 by Germany's flying Wunderkind Oswald Boelcke, and assigned to the Jagdstaffel 2. He immediately proved himself with a victory, the first of many.

After Boelcke's death the following year, and with 16 kills already to his credit, Richthoften took command of Jagdstaffel 2, later to become a more powerful fighter wing of three squadrons.

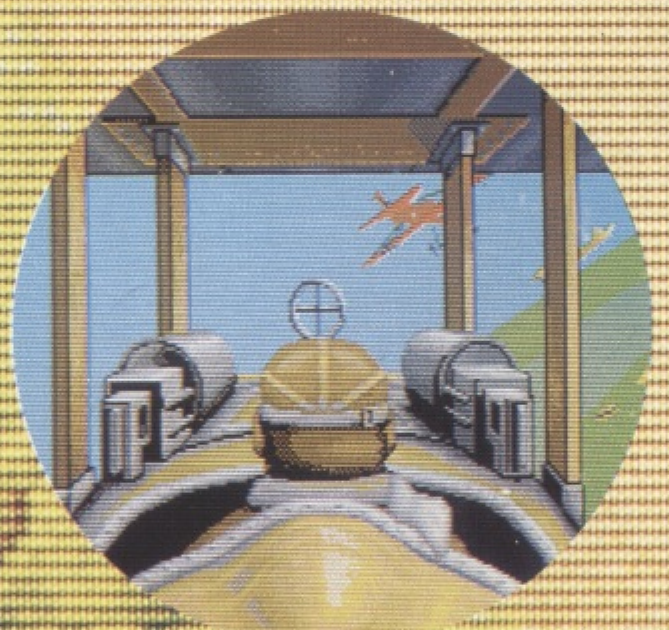
This force, which soon became known as 'Richthoften's Flying Circus', seemed indestructible and many allied pilots lost their lives to this super-efficient machine. Fatalities were perhaps increased by Richthoften's philosophy: Never shoot holes in a machine – aim for the man and don't miss him!

Richthoften gained his moniker when his squadrons took delivery of brand new Fokker triplanes. Richthoften's craft was painted scarlet and from then on he became known as the Red Baron.

The Red Baron's reign came to a bloody end on April 21st 1918 when he was finally shot down by the Canadian pilot Captain Roy Brown. He was buried with full military honours by the British Royal Air Force and later reinterred in Berlin. Although only 25 when he died The Red Baron had achieved a stunning 80 victories – more than any other pilot in the war.



MANFRED Von Richthoften aka The Red Baron.



AERIAL combat missions form the meat of the 'experience', taking the form of one of four mission types: Patrols (encounter anything from one to 10 enemy planes), Balloon Busting (avoid enemy anti-aircraft fire and destroy up to five enemy observation balloons along with the planes protecting them), Escort (protect a bomber or reconnaissance plane), and Protect (prevent allied bases or balloons from being destroyed).

IT'S HIGHLY likely that your career as a pilot will end this way – unless there's another Red Baron in the making of course.

THOSE MAGNIFICENT MEN IN THEIR FLYING MACHINES

WHEN THE First World War finally ended with the signing of the Armistice on 11th November 1918, no-one could deny that the aeroplane had firmly established itself as a vital element in all future human conflict. There was no doubt in the minds of either side's generals that superiority in air power during the last two years of the war had influenced the fortunes of both sides to a degree that could not be ignored. And yet it was only 15 years earlier at Kitty Hawk in North Carolina that Orville and Wilbur Wright had flown the first few tentative feet in a powered aircraft.

Ironically the Wright brothers believed that their invention would prevent all future human conflict because it gave combatants such great powers of observation that both sides would always know what the other was doing. The reality was that their invention was to become a major destructive force in the two bloodiest conflicts the world had ever seen.

In fact the aeroplane did enter the First World War in a relatively peaceful role. When hostilities began both Germany and the Allies had been developing their aero-technology, but neither side saw the aeroplane as a potential weapon. It was intended to take up the observation role that had previously been the domain of balloons.

Germany had a clear numerical superiority to begin with – they had 480 aircraft compared to the allies' 304. Not one of these aircraft was equipped for combat, however, so at this stage the numbers were not of any great consequence.

The aeroplane was certainly not fulfilling its early role with a great degree of success. The difficulty of seeing anything clearly from early aircraft resulted in consistently inaccurate reports. On August 7, 1914, a 10,000-strong British expeditionary force moved openly through France under the German air observation net without being spotted.

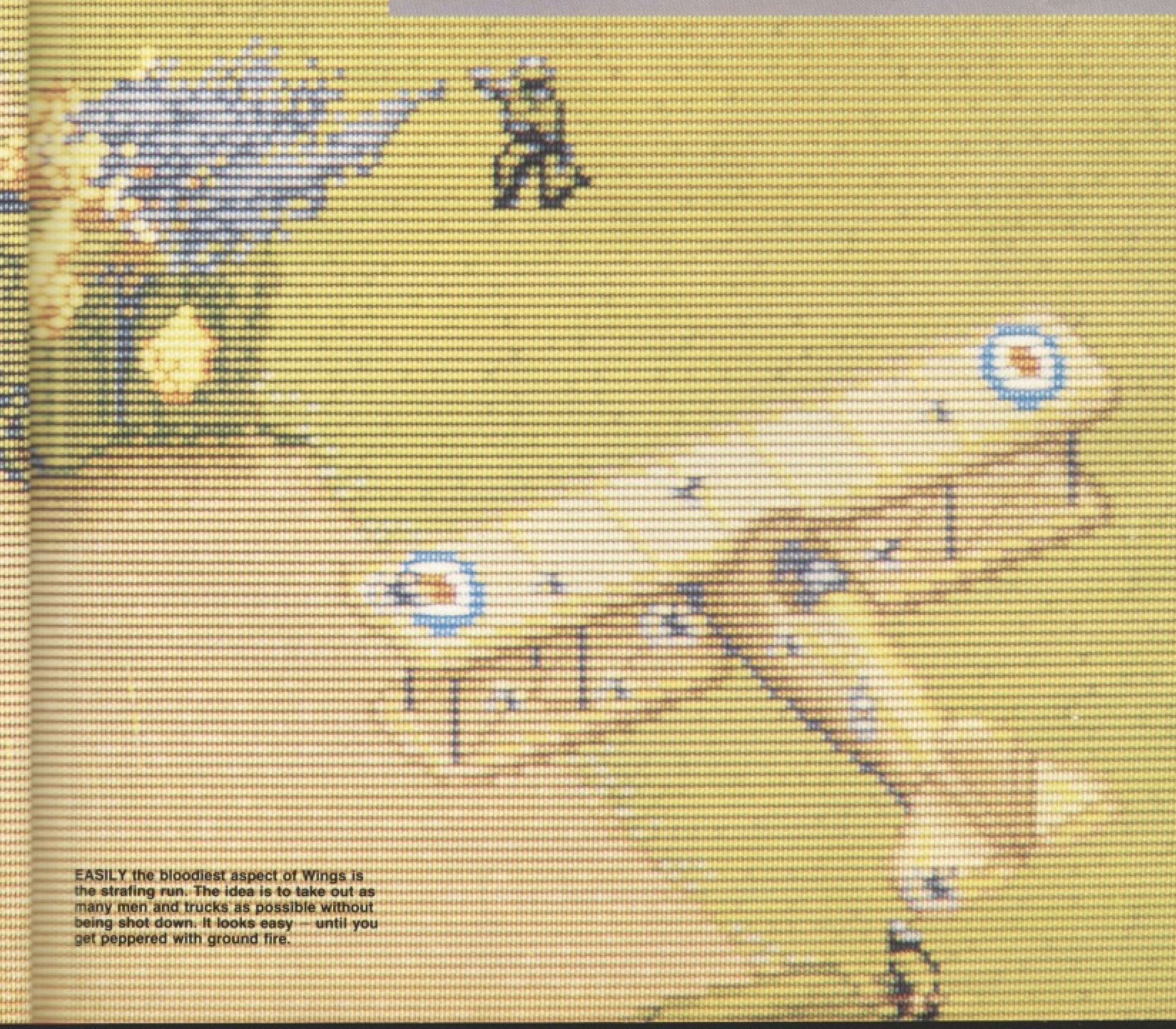
It is perhaps the non-combative role that pilots had to begin with that led to the chivalrous aspect of aerial warfare. Pilots of opposing aircraft supposedly waved to each other as they passed on observation manoeuvres.

This good-natured activity was not to last for long. Pilots began to engage in a highly dangerous manoeuvre of forcing an enemy pilot down by flying in close proximity to his craft. Then in September 1914 someone fired a rifle shot at an enemy plane and the war in the skies had begun.

Shooting from these early crates was, not unexpectedly, a very inaccurate and rather pointless exercise, but the aeroplane began to increasingly find use in a bombing capacity. Bombs and darts were stored under the pilot's seat and dropped by hand on railway stations and aerodromes. Even this new found role did not initially prove to be of much use. Of 141 early allied bombing raids only three were completely successful.

It was during the last two years of the war that aircraft really made their mark. The advent of synchronising gear and better aircraft designs (for both biplanes and monoplanes) led to the war in the air becoming a far more deadly affair than it had been at the start of hostilities.

Although the part that aircraft played in the First World War was small in comparison to the ground and sea offensives, they were undoubtedly an influential factor in determining the sway of many battles. But however small the part they played in the Great War, they had established themselves as an indispensable element of conflict in future years.



EASILY the bloodiest aspect of Wings is the strafing run. The idea is to take out as many men and trucks as possible without being shot down. It looks easy – until you get peppered with ground fire.

"Please express most particularly my thanks for the services rendered to us every day by the English Flying Corps. The precision, exactitude, and regularity of the news brought in by them are evidence of their perfect organisation and also of the perfect training of pilots and observers."

Marshal Joseph Joffre, French Commander In Chief, Quoted During The War

FLYING FIRSTS

AT THE start of the war Britain had two air services: the Royal Flying Corps, run by the Army, and the Royal Naval Air Service, operated by the Navy.

THE FIRST catapult launch from a ship took place on the 5th of November 1915. A C-2 aircraft was successfully launched from the battleship North Carolina.

ON 28th July 1914 squadron commander A M Longmore successfully launched a torpedo from a short folding wing airplane with a 160hp gnome engine.

THE FIRST seaplane designed to carry a torpedo as a standard load was the Short 184, with a Sunbeam engine of 225 to 275hp designed by the same squadron commander Longmore.

THE FIRST successful torpedo attack from the air was made by Commander C H K Edmonds against a Turkish steamer on 12th August 1915.

THE FIRST Zeppelin bombing assault on Britain took place on the 19th of January 1915.

FREDERIK Handley Page designed a big twin-engined biplane intended to carry six 112 pound bombs at a speed of 72mph. It was to become the first heavy night bomber.

ON 18th March 1915 a Russian pilot Captain Alexander A Kazakov used a grapnel to tear at the wings of a German Albatross two seater. The grapnel stuck and Kazakov began to be troubled by enemy fire so he rammed his opponent with his undercarriage causing the German plane to crash.

PROPELLER PROBLEMS

THE MOUNTING of machine guns on early aeroplanes proved to be more of a logistical problem than might have first been apparent. No machine gun could be mounted directly in front of the pilot because the bullets would have hit the propeller, chewing it up and causing the plane to crash.

One early but impractical solution was to mount the machine gun on the upper wing above the propeller arc, but this meant that either the pilot or the observer had to stand up to fire.

Another option was to use Pusher Planes. These had the propeller mounted on the rear of the plane, leaving the front clear for a mounted machine gun. Unfortunately these craft had poor stability and performance, so they were soon ruled out.

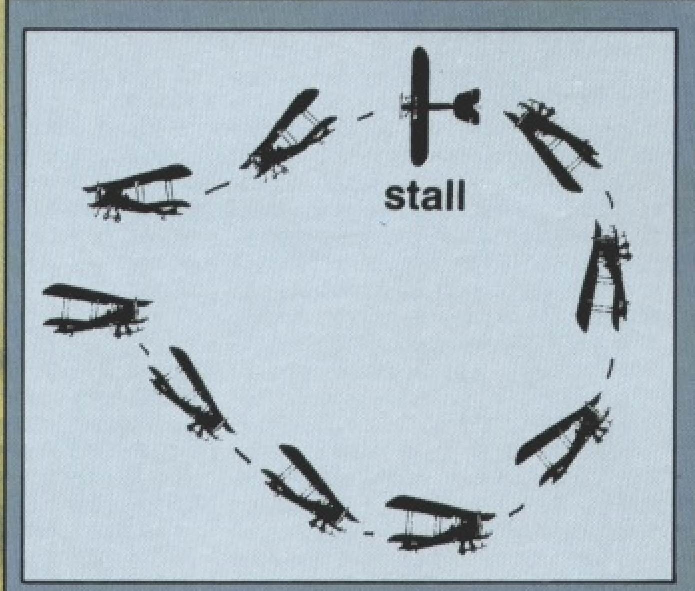
The French forces made the first real breakthrough. They began using a Hotchkiss gun mounted behind the propeller. Deflector plates were fixed to the prop to protect it from bullets – but this was dangerous mechanism since ricocheted bullets could strike the engine or the pilot.

The use of deflector plates did give the allies a momentary superiority in the air, but this only increased the German drive to find a superior alternative system.

It was Anthony Fokker who was to solve their problem for them. Fokker was a Dutch national who as early as 1910 had made significant advances in aero-technology. To the later detriment of the allies Holland, England, France, and Russia had all shown only cold indifference to the young designer, and only Germany had been prepared to provide him with production facilities.

When faced with the problem of firing a machine gun through the propeller Fokker soon came up with an ingenious invention: Synchronising gear. The propeller was connected via a series of cam shafts to the machine gun. The synchronisation mechanism only allowed the gun to fire when the propeller was clear.

This invention gave the German air forces a disturbing superiority. Had it not been for a luckless German pilot ditching his plane behind the allied lines then the fortunes of war may very well have remained in Germany's favour.



ONE GOOD TURN...

UNLIKE modern fighter craft in which much of the flying is taken care of by sophisticated instrumentation, the Aces of World War One were in total control of their machines. With slow, ungainly and vulnerable aircraft and only a machine gun to fight with, the success of those pilots really did depend on their flying skills rather than the efficiency of any technology. Because of this dependence on quick reactions and superhuman abilities, pilots on both sides spent many hours perfecting spectacular manoeuvres. One of the best known of these is the Immelmann Turn, which is attributed to the great German pilot Max Immelmann (otherwise known as 'The Eagle Of Lille'). He would drop into a steep dive to pick up speed and then climb into a loop until his plane was inverted. As it stalled he would turn the plane over and drop back into a steep dive firing at an enemy who, only moments before, was on his tail.

ANOTHER of Anthony Fokker's achievements was the Fokker D.VII, a highly stable monoplane that made manoeuvrability an easy matter for even the least competent of pilots.





GO HELL FOR LEATHER!

With Mirrorsoft

BY JINGO it gets pretty damn cold up there. What you need to keep you cosy during aerial combat is what Mirrorsoft's got to offer – a leather flying jacket. All you have to do to win it is correctly answer the following questions, send them to us and be the first to be drawn from the hat after the closing date. Don't forget to include your name, address and whether you are a Small, Medium, or Large pilot. Send your entries to WINGS THINGS, The One, 30-32 Farringdon Lane, London EC1R 3AU, to arrive here no later than the 28th of October, 1990.

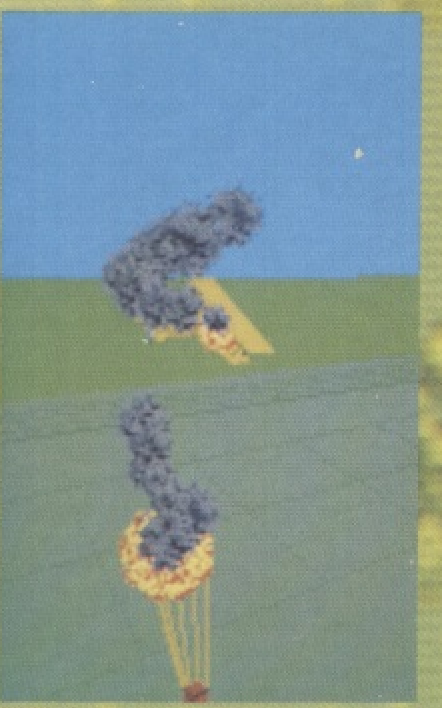
THE QUESTIONS

1) What is the Red Baron's real name?
A) Max Immelmann
B) Manfred Von Richthoften
C) Oswald Boelcke

2) What was Anthony Fokker's invention that turned the tide of the war in the air?
A) The Aeroplane
B) An Autopilot Mechanism
C) Propeller-Machine Gun Synchronising Gear

3) In which year was the Armistice signed?
A) 1918
B) 1914
C) 1939

Employees of EMAP and Mirrorsoft are not allowed to enter. No correspondence will be entered into, and the Editor's decision is final.



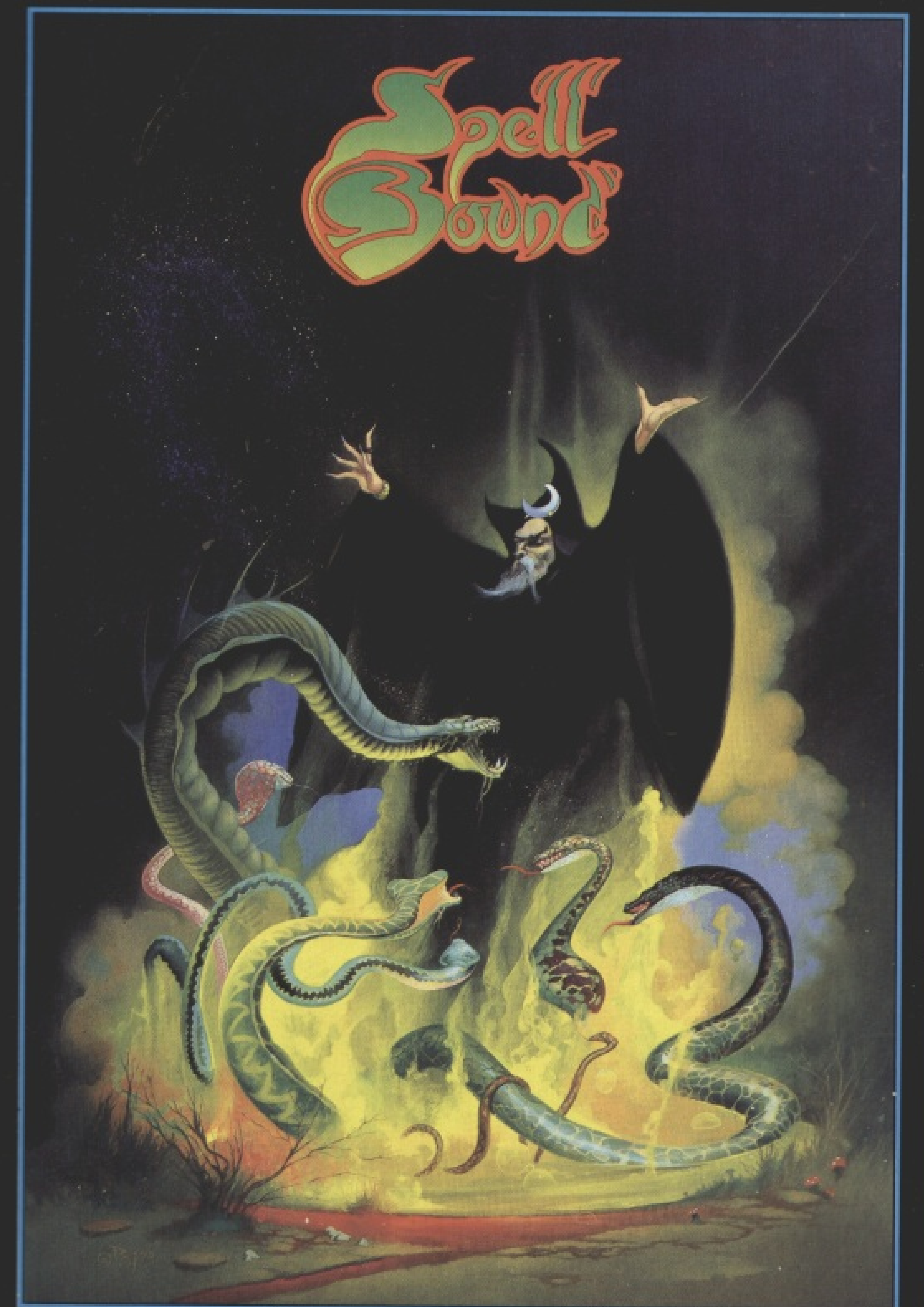
USE OF the over-the-shoulder and rear views are essential when you lose sight of the enemy.

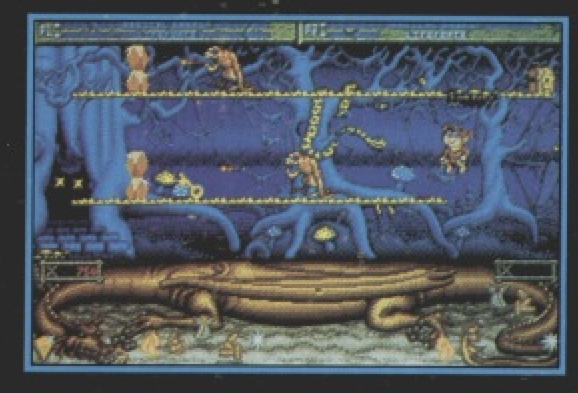
A As you might expect from a Cinemaware production, Wings has an impressive cinematic feel, from the dramatic opening sequence and credits to the shot of the members of each patrol peeling off at the start of a mission. The whole package manages to create an effective atmosphere which is enhanced by a quality soundtrack. Wings has a lot more playable action than Cinemaware's other similar works, and even though there's a narrative sequence to it the urge to continue playing is strong – even if you do manage to complete all the missions. The only real problem is the seemingly endless disk swapping required if you don't possess a second drive. Still, for a more authentic experience of life in World War One you'd be hard pushed to top this.

ST You should see an ST version some time in the middle of the next year. Any alterations will be down to lack of space as opposed to the performance of the machine, but major differences are unlikely.



PC PC owners should see something at about the same time as ST people. As ever, users of fast VGA machines with a decent sound driver will get the most out of this.











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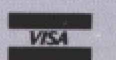
But it's going to be a tough task on your own: take a friend along to increase your chances and double the fun!

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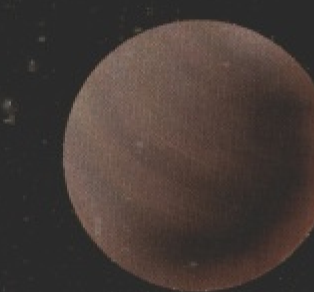






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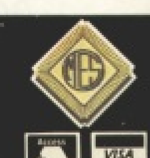
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SAINT DRAGON
Random Access And The Sales Curve

AMIGA

PRICE	£24.99
OUT	October
GRAPHICS	82%
SOUND	82%
PLAYABILITY	85%
VALUE	76%

OVERALL
81%

ATARI ST

PRICE	£24.99
OUT	October

IBM PC AND COMPATIBLES
N/A

Saint Dragon

THE ANIMATION sequence that opens the proceedings is short and sweet, showing the cyborg dragon hatching from a bio-mechanical egg. Complete the game and you are rewarded with a second sequence, showing... well, you just have to find out for yourself.

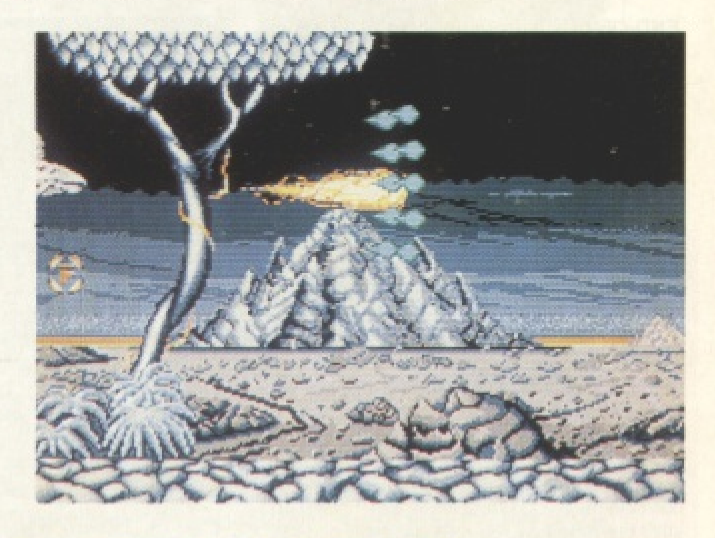
Gordon Houghton's no saint, but he's always willing to help a dragon in distress. The Sales Curve gave him one of the biggest.

AN EVIL force of monster machines has set about conquering the galaxy. One by one the peaceful races have simply acquiesced. Their only hope for freedom was a race of giant dragons inhabiting a far distant planet.

Things took a turn for the worse when the sinister cyborgs hunted down and captured the giant golden dragon. Luckily, a lone, unknown warrior in a sudden fit of conscience rose from within the ranks of the tin-pot dictators and vowed to fight back. Muffled cheers were heard from creatures hiding under tables on a thousand oppressed worlds, hailing the new hero... Saint Dragon!

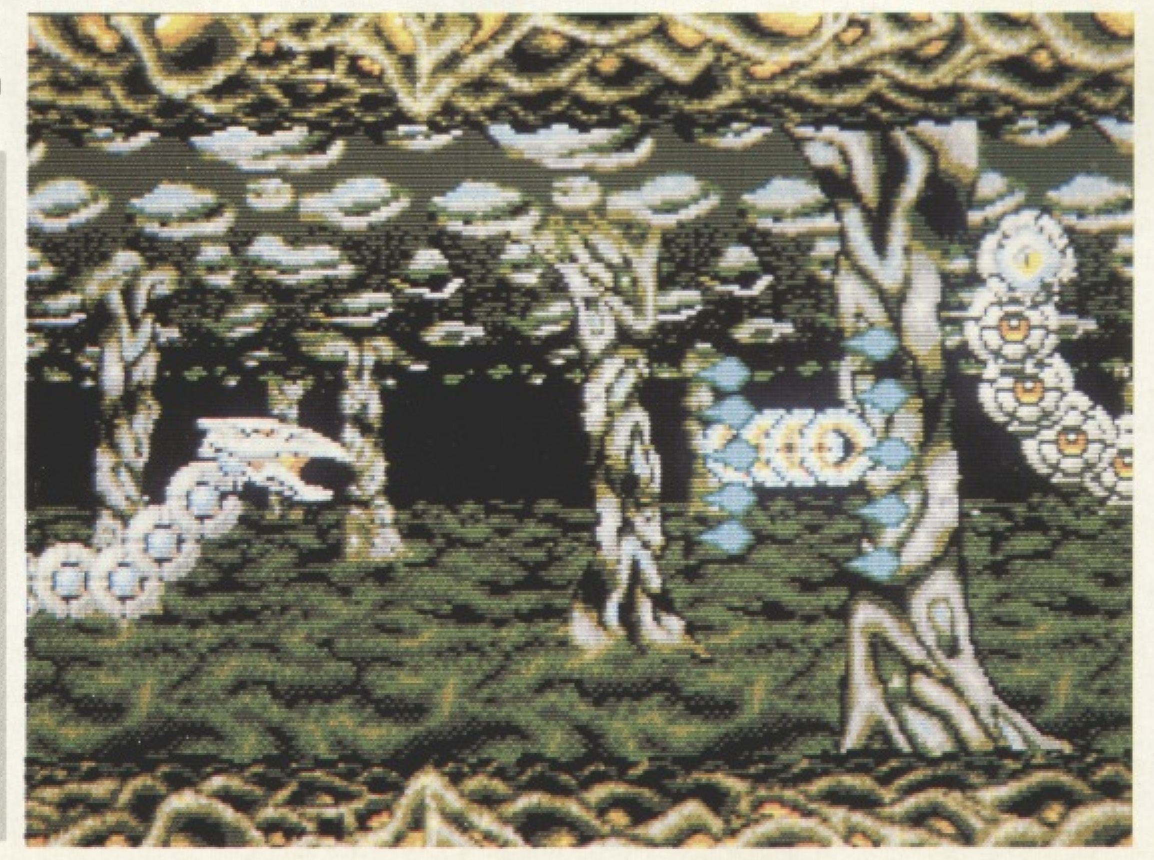


THE BEGINNING of each of the five levels is quite simple. The robo-dragon is assaulted by waves of minion aliens who serve as little more than target practice. It's a handy opportunity to show off your flying skills, grab some easy bonuses and rack up the points.



SAINT JOHN AND THE DRAGON

THE SAINT DRAGON conversions were the work of Random Access, The Sales Curve's in-house programming team. Both 16-bit versions fell to John Croudy, already responsible for converting **Silkworm** and **The Ninja Warriors**. Saint Dragon isn't an exact copy of the Jaleco original – the mapping is based closely on the source, but has been modified at points where the machines simply couldn't cope. The parallax scrolling is a combination of scrolling foreground and sprites: the thin strips are foreground, whereas the elements that stand out (such as the rock piles and trees on level one) are all sprites. The whole conversion process is roughly similar to that used in Silkworm, where aspects of the action were tweaked to produce a game comparable in style and feel, but not a carbon copy. One of the most interesting aspects of the conversion, and the one which most deserves emulation, is the use of The Sales Curve's Dynamic Loading System. This involves constant disk access, loading sprites and sound effects while the action is running, allowing the programmer to use all the arcade sprite animation for the bad guys.



BONUS pods have to be split open before you can collect the tokens they contain. These pep-pills come in all shapes and sizes: speed ups, invulnerability, extra lives (including a nifty seven-up!), extra weapon power-ups, and extra rows of plasma bolts (to a maximum of five). You can also toggle between four different types of fire: bouncing ball, laser, fireball and turret. Collect enough bonuses...

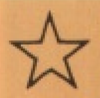
AND YOU are transformed into a formidable flying foe armed to the teeth with the mega-weapon of your choice and enough plasma to fry those ferrous freaks.



END-OF-LEVEL creatures aren't as simple as they first seem. Just when you thought you'd wiped them out, they simply mutate and require new tactics to defeat. This is the giant cyborg bull at the end of Level One: initially it releases bolts of fire and bullets...



BUT WHEN you sever its head, its defence mechanism goes haywire. The neck fires laser bolts and the body throws up bullock bits when you pump plasma into it.



WIN! A DIGITAL DRAGON!

Courtesy Of Storm

OK, OK, so these digital dragons won't be singeing your living room carpet. But they should provide many hours of flying and frying fun, 'cos those luverly people at Storm are donating 10 copies of Saint Dragon. All you have to do is correctly answer these three easy questions, stick them on the back of a postcard or sealed envelope along with your name, address and machine type (Amiga or ST) and send your entry to PASS THE LISTERINE PLEASE, The One, 30-32 Farringdon Lane, London EC1R 3AU. The first 10 completely correct entries drawn after the closing date will each win the sender a copy of Saint Dragon.

THE QUESTIONS

1) Which dragon features in J R R Tolkien's The Hobbit?
A) Smeg
B) Smug
C) Smaug

2) What colour is the traditional Welsh Dragon?
A) Red
B) Green And Yellow
C) Blue With Pink Polka-Dots

3) To which of the following creatures are dragons most closely related?
A) Bats
B) Sheep
C) Lizards

Entries to arrive no later than the 28th October 1990. Employees of EMAP and Storm are not allowed to enter. No correspondence will be entered into, and the Editor's decision is errr... final.



YOUR armoured tail is a sure defence against small bullets and enemies, but it won't help you against enemy shock tactics or large aliens. Landscape can be dangerous, too: the worlds aren't just populated by the mechanoids' hostile forces, there are also plenty of natural traps, such as these falling rocks on Level Two.

A The key to **Saint Dragon**'s success (and frustration), is the amount of action it packs onto the screen. There you are flying along, having a good whistle, when suddenly a dozen rampant robots leap out and start throwing missiles. Game Over. It's this combination of periods of bland target practice followed by intense activity that makes Saint Dragon a very uneven and, ultimately, a dissatisfying shoot 'em up. It contains some of the toughest and most unusual end-of-level aliens found in any blaster, but it's also got waves and waves of pathetic opponents who really shouldn't have bothered turning up. Apart from that, it's par for the course: unremarkable progressive weaponry, a few traps and some natty presentation. The graphics are very good, on the whole: the third level background is the best of an impressive bunch, and the sprite design and animation are well up to scratch, particularly on the dragon itself. The sound complements this. An unobtrusive tune plays as a background to decent sound effects, both capturing the quality of the arcade parent. Perhaps if there were more than five levels, or more variety within those levels, Saint Dragon would be a more compelling shoot 'em up. Anyone who likes blasters full of surprises won't be disappointed.

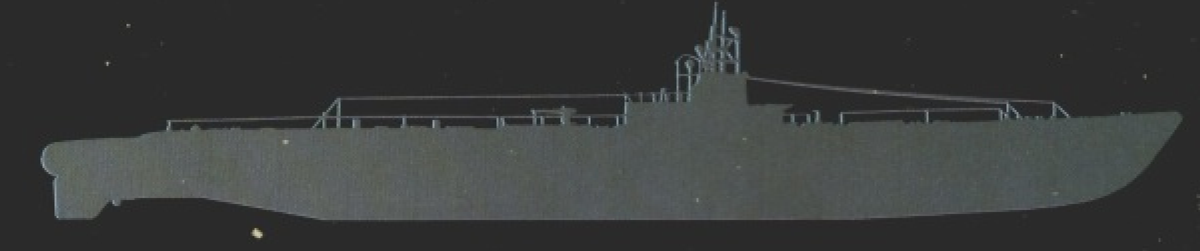


For the same price at the same time, ST owners should get the same game... almost. A few minor tweaks to graphics and sound won't affect.the gameplay, however.



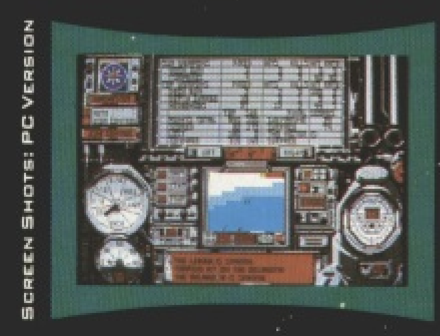
No news is good news. So it's bad news that there is news. No MS-DOS dragon will be winging its vengeful way onto your PC in the foreseeable future.



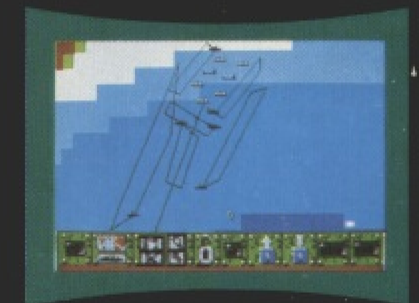


THE ODDS ARE EVEN . . . WILL YOU ENJOY A HERO'S WELCOME OR REST FOREVER IN AN ICY GRAVE?

WOLFPACK IS A PRECISE SIMULATION OF A CONFRONTATION BETWEEN A GERMAN SUBMARINE WOLFPACK AND AN ALLIED SHIPPING CONVOY. PLAY THE PART OF A WOLFPACK COMMANDER OR A CONVOY ESCORT COMMANDER TO EXPERIENCE THE REALISM OF A FULL SCALE, REAL TIME, STRATEGIC ENCOUNTER.







SCREEN SHOTS: PC VERSION

FEATURES INCLUDE:

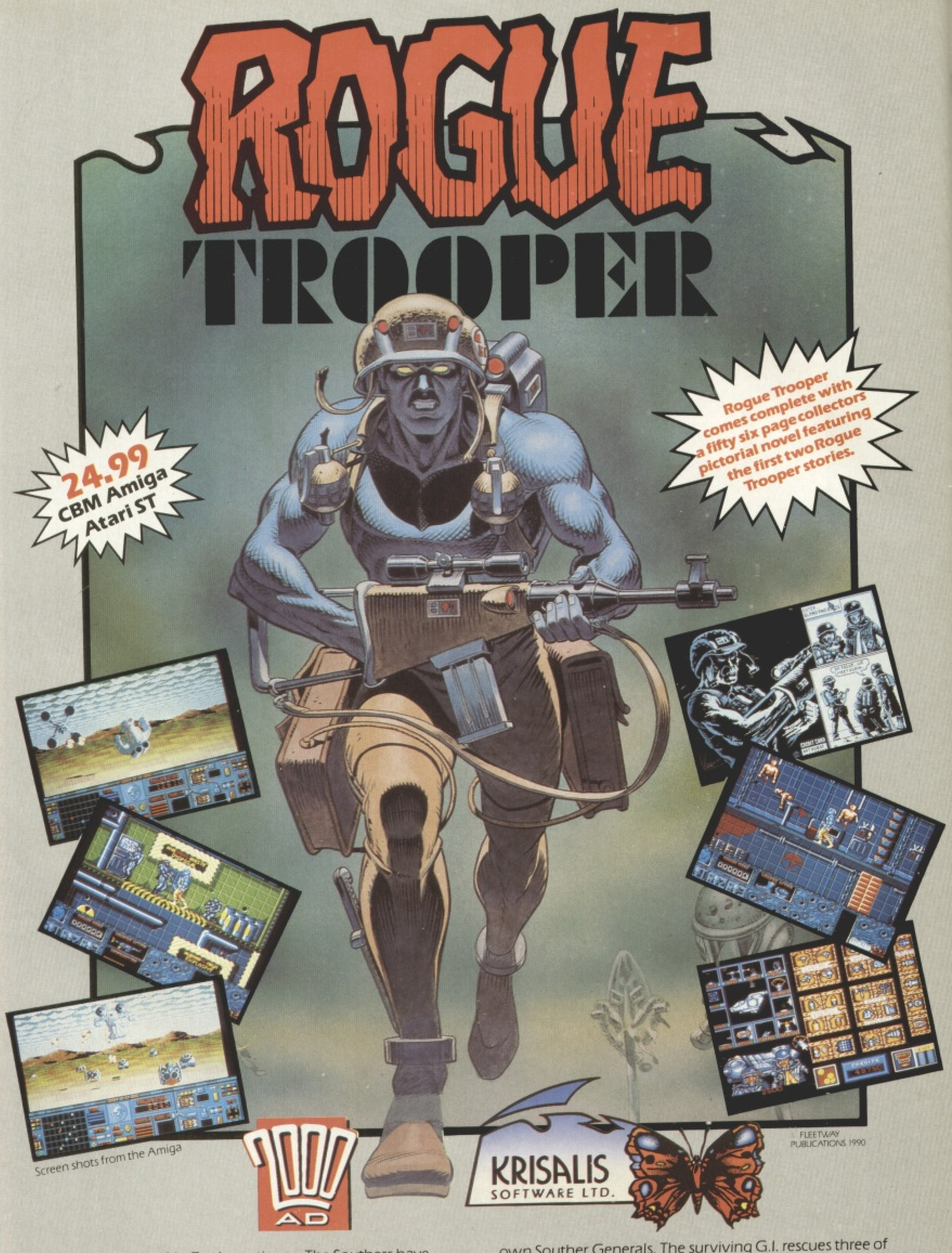
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SUPERB GRAPHICS
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DAY AND NIGHT MISSIONS
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MIRROR Soft

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INC.



Screen shots from the Amiga

It was glove at first sight for Jim Douglas when he did the rounds in the uppercut and thrust world of boxing.



GLOVE STORY

NO MATTER how brutal or exciting the origins, virtually every thriving sport in the world today has been sanitised and diluted, couched in rules. Even the martial arts disciplines seem somehow uninspired thanks to the de-sensitising effect of too many Jackie Chan movies.

Thankfully though, boxing remains one of the most straightforward and exhilarating sports today, largely unchanged since its inception in the early 18th Century.

The rules are as simple now as they were then. Two fighters get in a ring and batter each other senseless. Whoever's left standing at the end wins. There's very little luck involved. No outside influences. No equipment to blame for failure. The hardest man on the day always triumphs. No question.

Since bare knuckle fighting was first recognised as a sport around the end of the 17th century, it has grown in popularity and is now the most lucrative sport in the world.

At the turn of this century, big fighters were paid up to $300,000 per fight. Nowadays, boxers can literally make millions in minutes.

The introduction of governing bodies such as the WBA (World Boxing Authority), the IBF (International Boxing Federation) and the ABA (Amateur Boxing Association) formalised and regulated the sport. While their individual rulings and regulatory procedures have complicated matters, the sport's essential nature is the same no matter which authority is in control.

Opponents stand at their (Blue or Red) corner and are introduced by the Master of Ceremonies in turn (underdog first). Following the introduction of the referee, the boxers meet in the middle of the ring, shake hands and the bout begins.

Each round lasts three minutes and there are 15 rounds. At the end of the bout ('the distance') if neither fighter has been knocked out, and the fight hasn't been stopped, the decision goes to a panel of judges. At this point both fighters are required to jump around a lot as if they'd won in a rather daft attempt to get the crowd on their side.

Through the 30's, boxing obtained a (not entirely undeserved) reputation for being run by shady characters. Fights had bookie-fleecing results. Following a string of successes, a popular boxer would be approached by gangsters. He'd be informed that it would be a sensible move to take a dive in an appropriately believable round. His last few wins obviously make him the favourite. The mobsters would bet heavily on the underdog and scoop the winnings when the favourite gets 'knocked out'.

Such arrangements were far from fool–proof. Often the underdog fighter was so useless that the bouts were completely farcical, the favourite hitting the canvas the moment his opponent touched him. Rarely such upsets would occur at title fights, lest the curiosity of the authorities was aroused.

It's no coincidence that the Heavyweight category is the most ardently spectated class. Lighter, less cartoon-like fighters look too frail and easily injured to survive the spectacle. When a Lightweight fighter takes a blow to the chest, he always staggers. You hear the slap. It's all a bit grizzly. When a Heavyweight monster takes the same it just slows him down a little.

Heavyweight fights are also slower, making it easier to work out what's going on. The tide tends to turn frequently in lighter class fights, a tiny slip giving one opponent the upper hand. Once a Heavyweight fighter begins to hurt and weaken his opponent, there's a relatively short time for recovery. Unless the disadvantaged fighter gets to grips with his situation immediately, he ends up on the canvas.

For sheer drama, thrills and upset, there isn't a spectacle in the world to match the excitement of a boxing match.

THE BOX OFFICE STORY

THE BOXING film has yet to become a respected cinematic form. Very few have been hits, largely because the public can always find a real fight on the TV, and the acting abilities of men built like boxers are historically limited.

Raging Bull however, is probably the best boxing flick. Robert De Niro stars as Jake La Motta, 'The Bronx Bull'. In 106 bouts, the real La Motta only lost 15 times. Shot in period-setting black and white, Raging Bull features some of the most realistic fight scenes ever. The picture also charts La Motta's decline and his sorry demise running a seedy cabaret club.

Mickey Rourke's **Homeboy** on the other hand was a rather dull, over-studied mood flick starring Mickey as a useless fighter from the deep south and Christopher Walken as his scheming 'manager'. Nice photography. Reasonable fights. Useless story.

By far the most successful boxing movies ever though, have to be the **Rocky** pictures featuring Sylvester Stallone as the eponymous Rocky Balboa. He wins a lot of rather unrealistically brutal contests, despite being matched against certified psychopaths and loads of computer-trained Russians who have killed everyone they ever fought. High-budget hokum.

For the damp-hanky brigade **The Champ** offers weepsome, no-action emotional drama starring Jon Voight as a talented boxer, plagued by a potentially fatal brain problem. Ricky Schroeder whines as his kid and Mickey Rooney plays a very old trainer. The final fight looms, Voight wins (hence the title) but, sadly, he dies. Sobs aplenty and more ham than your local butcher.

"You show me a man who says he ain't fighting for the money and I'll show you a fool."
Former Heavyweight World Champion Larry Holmes

RECORD BREAKS

LARGEST PURSE: an estimated $35 million, with Michael Spinks Vs Mike Tyson in June 1988. Since Tyson knocked Spinks out after only one-and-a-half minutes, his $22 million share worked out as $241,758 per second.

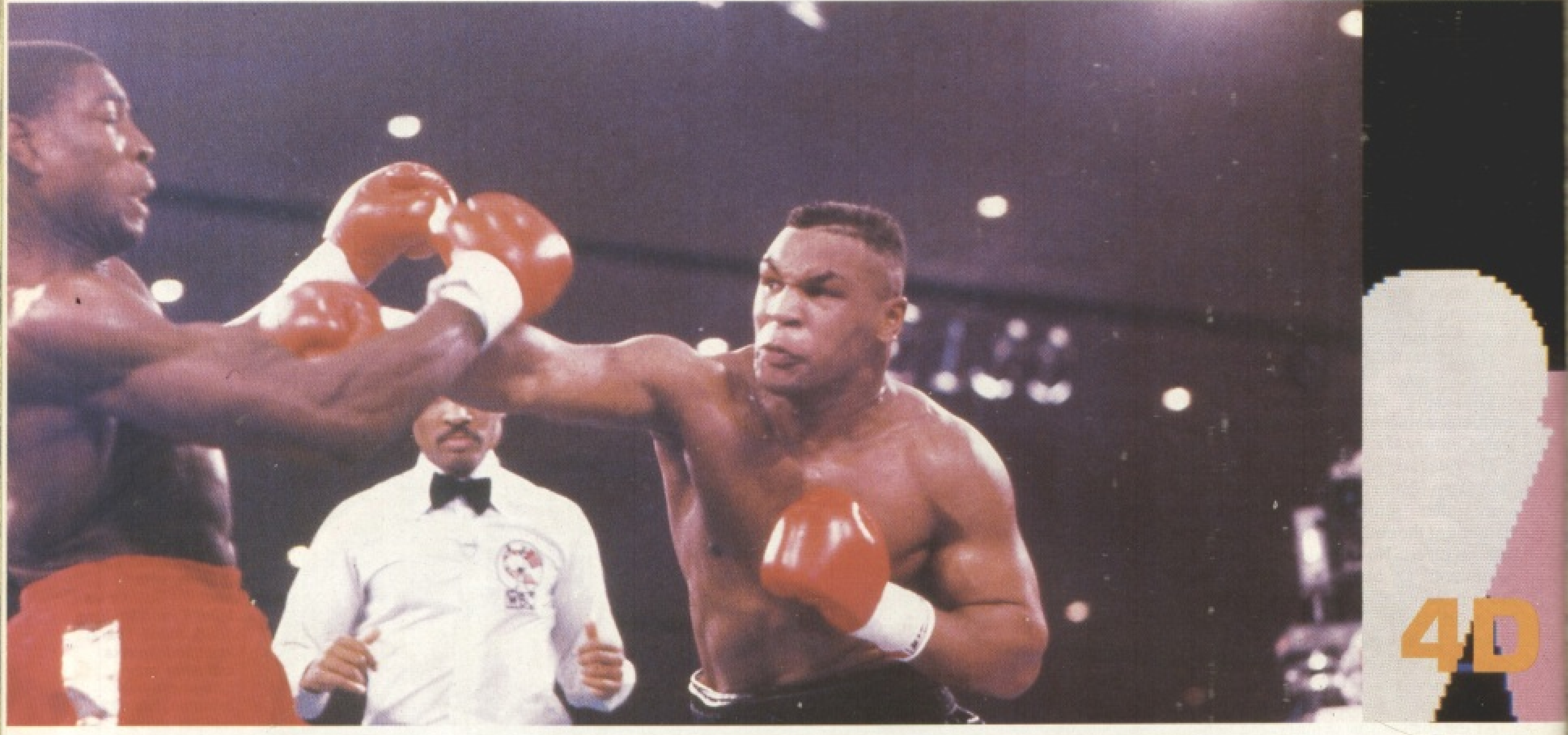
HIGHEST EARNINGS: Muhammad Ali is estimated to have amassed in excess of $70 million from 61 fights.

LONGEST FIGHT (With Gloves): Andy Bowen vs Jack Burke in 1893. This 110 round marathon was fought from 9.15am till 4.30pm. The contest was declared a draw.

SHORTEST FIGHT: Mike Collins floored Pat Brownson four seconds into their bout in 1947. Brownson was hurt so badly the fight was stopped.

EMPTY SEATS: Only 2500 people turned up for the World heavyweight title fight between Muhammed Ali and Sonny Liston in 1965.

THOMAS 'Hitman' Hearns is the only man to have won world titles in four separate categories: Welterweight, Super Welterweight, Light Heavyweight and Middleweight.



RINGPIECES

FIVE things you'd hear at a boxing match (and what they nearly mean).

SECONDS AWAY! Signifies the end of the period between rounds, and a boxers assistants must leave the ring.

OUT FOR THE COUNT: A fighter has been unable to get to his feet within the 10-second limit.

TKO: Technical KnockOut. One fighter is unable to beat the count for reasons other than being knocked-out, like spraining his ankle, falling out of the ring and so on.

BREAK! (Referee): The boxers have been in a clinch for rather too long and the crowd is booing.

GREAT WHITE HOPE (Promoter): We have a white boxer who's about to be demolished.

PIXELATED PUGILISM

WHILE Boxing seems like an ideal sport to simulate (all the excitement of wading in against a 6'6" heavyweight champ and none of the danger), few computer games have been successful. The vital elements to capture when producing a boxing simulation are speed and a feel of power.

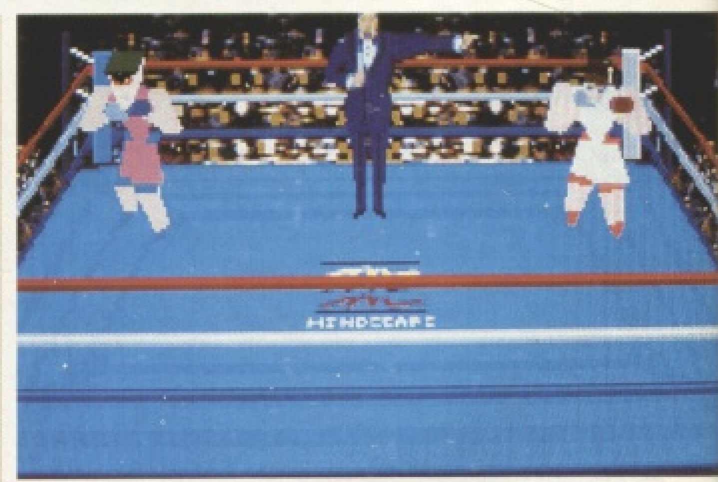
Apart from arcade machines with the capabilities to represent the fighters in realistic first person perspective, most boxing games either show the fighters face on or from a side elevation.

Among the more notable renderings of the sport are **Punch Out** and its 'protege', Elite's **Frank Bruno's Boxing** (PC). The coin-operated classic Punch Out featured a 3D wireframe boxer fighting large sprite opponents. Frank Bruno featured a similar system for the home but suffered from a lack of speed.

No sprite-based game has adequately incorporated the amount the boxers move around the ring. The fighters tend to either stand completely still or move back and forward. Since no boxer in the world, no matter how tough, can survive without some degree of ducking and diving and bobbing and weaving, the nature of any '2D' game limits it severely.

Linel's **The Champ** had the advantage of featuring the Rocky music but very little else. The coin-operated **Heavyweight Champ** wasn't very successful either because, while it had the novelty of two grips to hold while you actually punched, the machine wasn't very well made and broke whenever anyone with any strength started to play!

The latest contender on the circuit is, of course, Mindscape's **4D Sports Boxing**. With its unique visual hook and the playability to match, it certainly packs a punch...



WITH the preliminaries out of the way, the Master of Ceremonies earns his money by introducing the opponents. The fighters take this opportunity to limber up a little, 'shaking out' their arms and even raising them when announced.

THE WORLD'S FINEST?



ROCKY MARCIANO (1923-1969)

SHORTER and slower than a lot of his opponents, Marciano continually won bouts simply through his strength and amazing capacity to absorb punches. A pretty disgusting fighter to watch, butting and kneeing opponents, he was, nevertheless, one of the most exhilarating boxers ever. In 49 fights he never lost, and he took 90 per cent of opponents down within the distance, 43 by knockout.

GEORGE FOREMAN (1949-)

FEW boxers fighting today, perhaps only Mike Tyson, are as intimidating as Foreman at his best. In '73 he took the World Heavyweight Championship in Kingston, Jamaica having put Joe Frazier down six times in two rounds. One of the only champions without a grizzly nom de plume, Foreman was a genuinely frightening man. "I can't tell no jokes, I don't write no poems, but I'm the best in the world at knocking people down."

MUHAMMED ALI (1942-)

ALI spent so much time talking to the press about how brilliant he was, it's easy to forget that he really was a truly excellent boxer. While he insisted on fighting well into the Autumn of his career, he continued to show flair and smarts possessed by very few of his contemporaries. It's estimated that in one particularly profitable burst, Ali made around $70million in just 61 fights. His catchphrase "Float like a butterfly, sting like a bee" summed up his grace and power.

MIKE TYSON (1966-)

STILL to regain his Heavyweight Championship after a shock loss to James Buster Douglas, Tyson is currently in training. Until that night, Tyson had won every professional fight of his career, achieving an incredible 28 knockouts from 32 bouts. More than half of the KOs where achieved in the first round.

TRAINING GROUNDS

A BOXER's training is virtually as tough as the ordeal he faces in the ring. A nightmarish programme of long distance running, bag-work and weightlifting tone the fighter to his optimum fitness. The training programme must also bring the fighter down to the permitted weight for his class.

The heavy bag builds the boxers punch-power, while the light bag helps him adjust to punching an object which won't stay still. The ball (hung from a bounce board) improves the fighters' reflexes. Boxers also spend a lot of time skipping. It's purported to improve their footwork...

And after a tough day in the gym, what could be nicer than having your trainer drop a seven-pound ball on your stomach to toughen you up?

The most famous cinematic training session appears in **Rocky IV** with Sylvester Stallone as the Italian 'Stallion' running around in the snow with tree trunks on his back, chopping wood and sweating a lot. Needless to say, this is not something that 'real' boxers indulge in too often.

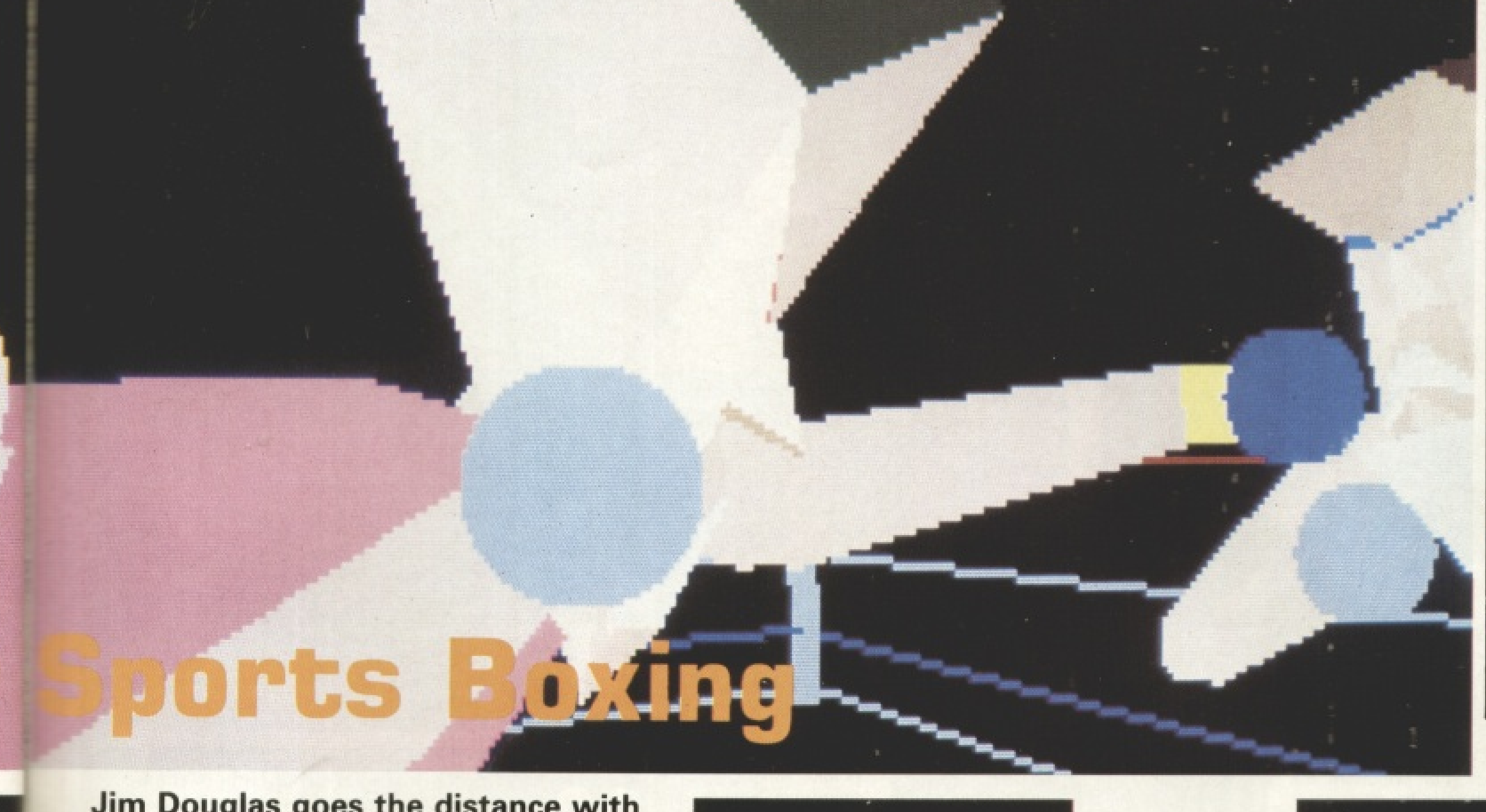
4D SPORTS BOXING
Distinctive Software And Mindscape

IBM PC AND COMPATIBLES	
PRICE	£24.99
OUT	Now
GRAPHICS	90%
SOUND	82%
PLAYABILITY	93%
VALUE	87%

OVERALL 90%

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D Sports Boxing

Jim Douglas goes the distance with Mindscape's Great White Hope. Prepare yourselves, ladieees and gen'lemen, for a Technical KnockOut.

MINDSCAPE'S **4D Sports Boxing** works on two distinct levels. For the first part, its visually remarkable arcade-style action is simple to get to grips with and a hoot to play. It also contains a host of features which allow you to create, train, fight and promote your own boxer.

The main draw of this one is the use of a graphic style more often associated with flight simulations than sports (although Palace's **Tennis** is a notable exception). Rather than sprite animation, the boxers are constructed solely from filled polygons. This approach allows for extremely realistic fights, using the whole ring rather than having the fighters rooted to the spot. Now boxers find themselves up against the ropes, in situations technically impossible in other such simulations.

It also means that the fighting can be viewed from one of nine different camera viewpoints. Mobile boom cameras offer the best coverage of most situations, since they automatically home in on a mid-point between the fighters. The most dramatic display is the point-of-view, which has you looking through the eyes of the boxer.

Once a degree of fighting prowess has been achieved with the default fighter, E=Mc2, a boxer can be 'constructed'. His weight governs his league, while all other factors discern the fighter's style. There's a trade-off between speed and power, a choice of six different heads, and you can even opt for a southpaw boxer if you wish.

A potential champ can be saved to disk and launched into a professional career, taking on computer-controlled fighters. Before each match, training time must be used to hone the fighter's skills. Plenty of footwork-improving skipping is the order of the day when preparing to do battle with an especially quick fighter.

Each bout offers a percentage of the purse, but young hopefuls should beware of big money matches at first, lest they suffer a career-ending pounding from a more experienced fighter.

A BUNCH OF FIVE

JABS are simply fast blows from the chest to the opponent's guard area around his face and are the most often employed punches. If the boxer is right handed, the left will be used to jab, weakening the defence and making room for a...

HOOKS are swinging blows from right or left intended to work around a standard guard position to strike the ears and side of the head.

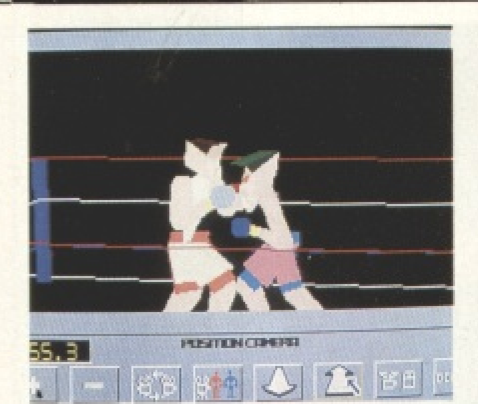


CROSS, which is launched at the same area as the jab, but with the fighter's best arm and a lot more force.

UPPER CUTS are usually employed once a fighter is against the ropes or in other difficulties. Risking a jab to the face, the Blue boxer brings his arm up directly onto the chin of the Red fighter.



RABBIT PUNCHES to the lower back are used to injure the opponent's kidneys while in a clinch.



ROUGHHOUSE tactics are available, but with high risks. Dancing an opponent into the dirt may make him look foolish for the crowd, but jeopardises a favourable judges' decision should the fight go the distance. Consistent infringements result in disqualification.

PUNCHY POLYGONS

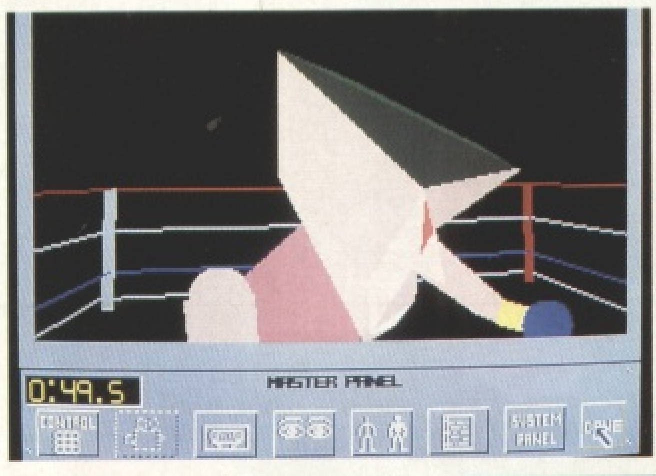
THE REALISTIC movements and punches in 4D Sports Boxing will leave you breathless. And possibly wondering how such lifelike animation was achieved.

Development team DSI discussed several ways of translating human movement into computer animations and finally hit upon this ingenious idea. A real boxer, Paul Savage, was used as a model. DSI dressed him up in a white suit with black crosses marking each of his joints. Paul then performed a series of boxing moves in a specially prepared gym, while DSI filmed him from a several different angles simultaneously.

Using a closely guarded secret program the movement of each part of the body was converted into an animated stick figure. These pieces were later fleshed out to become fully featured and highly detailed men that mirrored the movements Paul Savage made in the gym.

Adjustments for boxers of different weights and sizes involved some painstaking work with a boxing glove on the end of an 80 centimetre artificial arm. These calculations allow the boxer to be made taller or shorter and fatter or thinner depending on selected heights and weights.

The good news is that this technique can be easily applied to other games. DSI intends to use it to produce **4D Sports Tennis** in the Spring of next year.



SUGAR Ray Leonard fans will appreciate the opportunity to jeer at an opponent. It's only a move for the experts however, as a successfully-landed uppercut on the chin can halve a boxer's stamina rating. Irritable opponents usually lash out a cross when presented with such a target. Anticipate, block and work underneath their guard.

☆ BECOME A BIG HIT WITH THE CHICKS

Thanks To Mindscape

YOU NEED more than just a sparkling personality to impress in the ring. You gotta be smooth, fast, mean, hard – and, of course, dressed to kill. So it's fortunate that Mindscape's giving away a smorgasbord of super boxing clobber, comprising a pair of gloves, shorts and boots, a gumshield, a swish dressing gown and a towel. Correctly answer the three questions below and send them to BOXING CLEVER, The One, Priory Court, 30-32 Farringdon Lane, London EC1R 3AU, to arrive no later than October 28th 1990. The first completely correct entry out of the bag after the closing date wins the sender the boxing gear. The next 10 entries drawn win their senders some Mindscape paraphernalia.

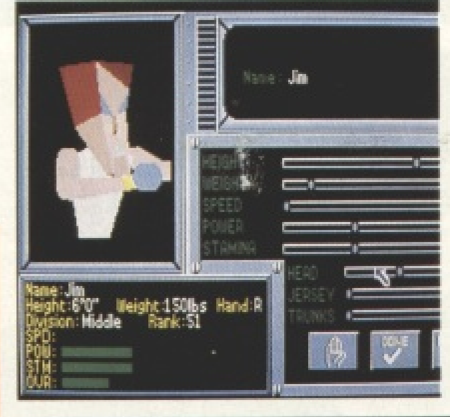
THE QUESTIONS

1) Which heavyweight boxer had a World Record 49 consecutive victories under his belt?
A) Mike Tyson
B) Rocky Marciano
C) Muhammed Ali

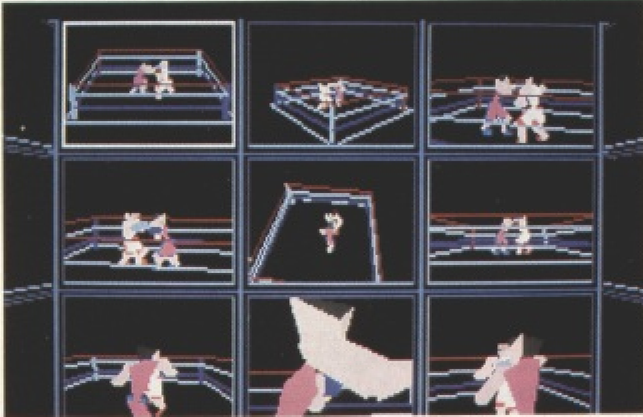
2) How many minutes does a round of boxing last?
A) Two
B) Three
C) Four

3) What's likely to be the next 4D Sport to come from DSI?
A) Wrestling
B) Tennis
C) Soccer

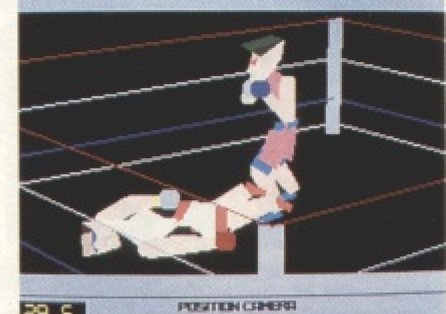
Entries to arrive no later than the 28th October 1990. Employees of EMAP and Mindscape are not allowed to enter. No correspondence will be entered into, and the Editor's decision is final.



BY TWEAKING the height, weight, colouring (!), and stamina of a fighter, it's possible to create the ultimate fighting machine. Obviously compromises have to be made. A musclebound 250lb man with the punch power of a hammerdrill won't be able to run around very quickly.



A MIX of boom, rostrum and point-of-view camera angles cover all possible eventualities. Even with both boxers crouched over the ropes in the far corner, it's possible to zoom in and see exactly what's going on.





EVENTUALLY the occasion, the acclaim, the pressure and the Niagra of blows raining down simply become too much and the young pretender crumbles to the canvas.

PC 4D Sports Boxing is simply one of the best sports simulations around at the moment. It has far more depth than previous contenders for the crown, and is unencumbered by fun-sapping preliminaries. The intelligence of the camera positions avoids any potentially unfair situations where one player can't see what's going on, while equally smart control positioning makes it easy for two players to box using the keyboard controls without crowding – and that's despite each player using 10 keys. Fighting computerised opponents can be frustrating though. The skull-crushing hooks and crosses which so successfully felled novice humans tend to be deflected and diffused completely. Chances are, the more crowd-pleasing and extravagant your fighting style, the less likely you are to actually win. Indeed, the computer controlled boxers are disarmingly clinical. Let them inside your guard for more than two seconds and you end up flailing around looking more like George Formby than George Foreman. The action sometimes becomes confusing, and it occasionally becomes tough to see whether your own punches are landing squarely or not. CGA, EGA, VGA, MCGA and Tandy are all supported, along with Roland and AdLib sound boards (although the samples played through the PC squeaker are impressive enough). Understandably, 4D Sports Boxing looks best on faster machines – on PCs upwards of 20Mhz the action becomes downright frenetic. That said, even the most ambivalent sports viewers will be bowled over. Superb.

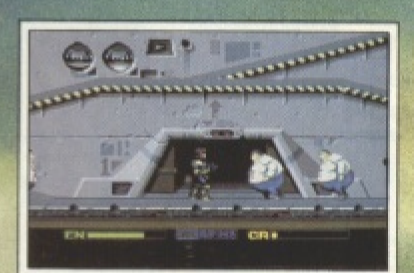
A Here's handy... Distinctive Software has a library of generic routines for all machines, which means that the boys write all the code on a PC before simply transferring data to other machines and making format-specific tweaks. This means that Boxing will play almost exactly the same. Speed-wise it shouldn't be slow as to detriment the fun. There's the added bonus of sampled sounds, too.

ST This two disk incarnation doesn't boast any sampled sounds, but there's no reason why it will play very differently from its brothers.

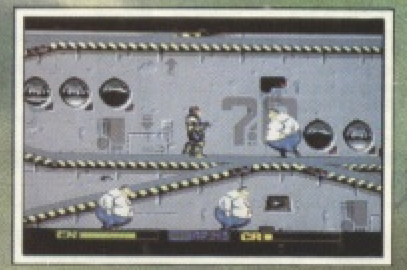


I AM THE LAW

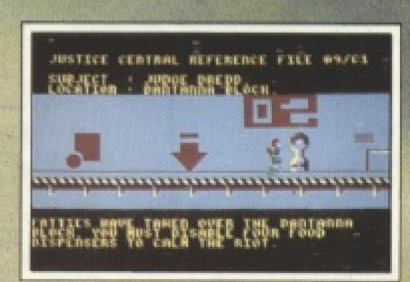




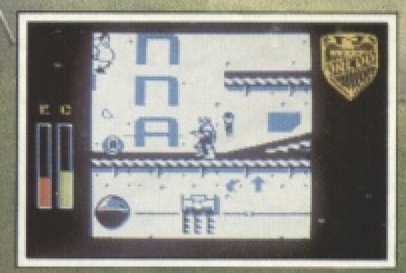
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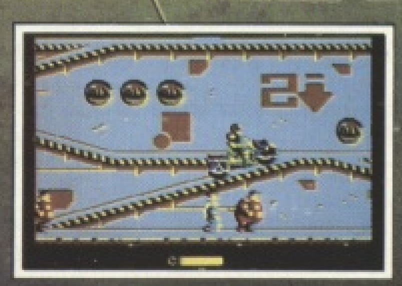
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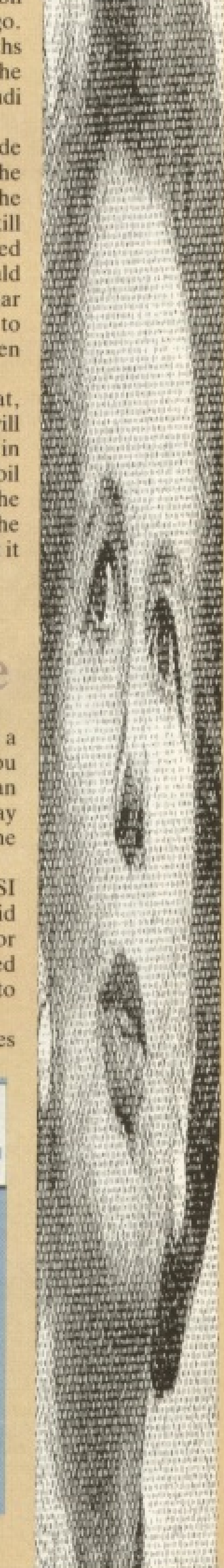
"Whoever collides with Iraq will find columns of dead bodies, which may have a beginning, but not an end."

Saddam Hussein

SADDAMBUSTERS!

The Gulf Crisis is currently the subject of much debate – and a computer simulation, too. Gordon Houghton reports...

"The noose will gradually tighten until they have withdrawn from Kuwait."



Margaret Thatcher

IRAQ'S invasion of Kuwait is part of a problem that stretches back centuries, and which encompasses Arab nationalism, poverty and religion, and the West's attitude to all three. At the beginning of this century, the entire Middle East was divided into the Turkish Empire (encompassing mainly Iraq, Jordan and Syria), Arabia (including Saudi Arabia) and Persia (much of Iran) – all predominantly under colonial rule. Iraq gained independence from British control on October 3rd 1932. Kuwait wasn't given full independence by the UK until June 19th 1961.

Just six days later, on June 25th 1961, Iraq claimed Kuwait as its rightful territory. Within a week British defence troops had landed to prevent invasion, but were condemned both by the Arabs and by Moscow. The Iraqis didn't regard the possession of Kuwait as annexation, but as the restoration of historical territorial rights, bringing Kuwait into the fold of the Arab nation. Its attitude hasn't changed: the invasion of 2nd August, 1990 was a further step towards Iraq's dreams of Arab reunification.

WHO'S SANE?

The problem isn't just about Iraq and Kuwait. Saddam Hussein sees himself as the natural leader of an Arab state: the more territory and oil he controls, the greater is his claim to the leadership. Hussein also often portrays himself as a champion of the poor in an attempt to hang on to power: annexing one of the Gulf's wealthiest countries, long known for the extravagance of its rulers, gained vocal approval from the Middle East masses.

The formula is made more complex by Israel. On May 14th 1948 the state of Israel was created from Palestine territory under British administration. Since then the Israelis have ignored limits on immigration and pursued expansionist policies. Iraq claims that its hold on Kuwait is no different from the Israelis' progressive annexation of territory over the past 42 years.

CAPTAIN AMERICA

As a response to the invasion of Kuwait, The United Nations passed a series of resolutions condemning Iraq and implementing sanctions, and the US stationed its forces in Saudi Arabia to prevent further Iraqi territorial gains. Deterring Iraq from continuing its expansion was only one aspect. America also ensured protection of oil supplies to its fragile home economy, and was seen to be enforcing international law: along with the multinational troops, it was acting as world policeman. Behind all this is a long-term objective for the West. It's estimated that Iraq could gain nuclear weapons technology in as little as three years. The overthrow of Hussein before then is imperative from the West's viewpoint.

MILITARY MUSCLE

From the beginning of the crisis, the accent has shifted from the invasion of Kuwait to the potential conflict between Iraq and America. Iraq's weapons obviously aren't as powerful as those that oppose it, but the numbers are still great enough to prove a strong deterrent. In the past 10 years the Iraqis have created an arsenal comprising mostly Soviet-made weapons. Chief amongst these are three long-range missiles: the Al Hussein (surface-to-surface, 350 mile range), the Al Abbas (under development, 550 miles) and the notorious Exocet (French made, air-to-surface, 450 miles).

In addition Iraq has 5,500 tanks (of which only 500 are modern), 3,000 pieces of artillery, 513 planes (mostly Mirages and MiGs), and over one million ground troops. It also has one of the world's largest stocks of chemical weapons.

FUTURE FORECASTS

The longer the crisis continues, the more Arab opinion could turn against the occupying foreign presence, particularly if the Americans were to contemplate a first strike on Iraq. With time, there's also the chance that American opinion will see military inaction in the Gulf as an expensive alternative. Some estimates indicate that the defence forces are costing the US over $1 billion per month.

In the long term, sanctions may not work. As a rule, embargos tend to unify the sufferers rather than turning them against their leaders. Even if they did work, the sight of starving Iraqis could sway opinion against the enforcers of the UN embargo. In addition, Iraq reputedly has five months of food supplies left, at which time the monetary cost of stationing forces in Saudi Arabia could prove too great.

The situation is a delicate one, made more subtle by the hostages. If the Americans strike first on Iraqi targets, the Iraqis (or American bombs) could kill hostages, and the US would still be blamed for provoking an attack. Hussein could occupy Jordan in response to popular uprising. This would force the Israelis to retaliate, creating a new conflict between the Arabs and the West.

If Iraq is on the verge of military defeat, it's not inconceivable that Hussein will unleash his poison gas missiles (as he did in the Iran-Iraq war), or bomb Saudi oil installations (probably unhinging the world's economy as a result), or both. The only certainty is that neither side will sit it out forever.

16 Blitz Simulates Middle-East Struggle

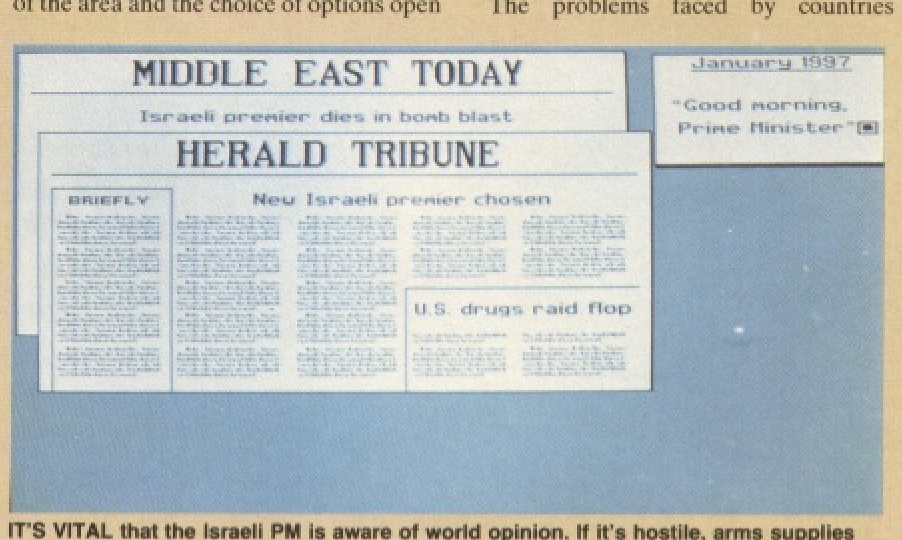
CONFLICT
16 Blitz
Out Now On Amiga, Atari ST, And IBM PC And Compatibles. Price: £4.99

WITH NEAR-impeccable timing, along comes a strategy game based on the Middle East political situation. In **Conflict** it's 1997, and you are the newly-enrolled Israeli PM, with the objective of improving your country's status in the eyes of the world.

Because of the inherent unpredictability of the area and the choice of options open to you, every game is different. Choose a laissez-faire series of policies, and you might get nuked by Syria. Adopt an aggressive stance and you might get away with a couple of territorial gains before one of your neighbours sends in its tanks.

The brains behind Conflict are PSI Software, aka David Eastman and Shahid Amah. They have known each other for around 10 years but have only collaborated fully on one project other than Conflict to date – Firebird's **Pandora**.

The problems faced by countries



IT'S VITAL that the Israeli PM is aware of world opinion. If it's hostile, arms supplies could be cut off. If it's good, financial and technological aid could be offered. However, the most important intelligence is gained from official news sources in the Middle East: these reveal local information, such as which countries are making pacts or who's acting aggressively. Fail to pay attention and you won't last long.

CRISIS POINTS

BEFORE the Gulf crisis broke, the owner of a miniature golf course from South Carolina spent $15,000 changing its name from 'Golden Dragon' to 'Treasures Of Baghdad.' Business in the last couple of months has dwindled.

WOMEN make up 11.8 per cent of America's armed forces: there are women truck drivers, intelligence specialists and military police already in the Gulf.

THE CURRENT US suits designed to protect against chemical weapons are intended for six hours of use. In the heat of the Gulf, the maximum length of time bearable before heat stroke and exhaustion take over is one hour.

LADA dealers have just announced a limited special offer on a new car, with free servicing for two years, and 100 gallons of petrol thrown in. Its name? The Lada Kuwait.

BEFORE the invasion, Kuwait's citizens (population 1.96m) earned an average $14,000 each per year. Each citizen of Iraq (population 17.06m) earned just under $3,000.

IN AMERICA during August, news programmes drew bigger audiences than entertainment shows.

AS A SEVEN-year-old in an anarchic city, Saddam Hussein used to carry a gun to school. He was also reputedly bullied.

THE GULF crisis could cost Turkey's tourism industry a billion dollars this year, because of holiday cancellations. Only a handful of hotels sharing the border with Iraq have experienced a boom because of diplomats, refugees and journalists.

completely surrounded by enemies have always fascinated David: "Some countries share political and military problems which are more interesting than fiction." Initially he came up with three possible locations for the game: South Africa, Nicaragua and the Middle East. South Africa was far too sensitive a question, and of the other two the Middle East was the one he knew the most about.

Conflict's relevance to the current crisis is completely coincidental – but because the Middle East is such a volatile area, it has never been untopical. In the end, fact turned out to be stranger than fiction: "There isn't a facility in the game for Iraq to invade Kuwait – it's one of those things I never dreamed would happen."



His own views on the origins of Gulf instability are clear: "It all stems from the absence of the three factors which a nation requires to keep its identity: geography, historic ties and racial differences between people. Britain is an island, France has a massive history, but most people in the Middle East consider themselves Arabs." States were created randomly by the Europeans, with imaginary lines in the desert acting as artificial borders. When Saddam Hussein claims that the borders between Iraq and Kuwait didn't exist in the past, historically he's absolutely correct.

It's a crisis which has arisen out of a state of circumstances rather than any one man, and it's been exacerbated by the strong influences of Islam and the West's interests in oil: "Saddam Hussein is simply a representative of anti-Western feeling." A similar uprising could have occurred almost anywhere else in the Middle East.

Is war inevitable? David doesn't think so, "but early on there might have been. I thoroughly commend the actions of the Americans because if they hadn't moved so quickly there's no doubt that Saddam Hussein could have invaded Saudi as well."

So how does he see the crisis resolving itself? "There may well be an airtime as well as a maritime blockade. Iraq will show pictures of starving Iraqi children on TV and President Bush will have to decide how to react, but ultimately there's no reason why Hussein should pull out. The situation will simply stay the same."

As for the future at PSI, Shahid and David have several projects in the pipeline. Among them is **Secret Police**, which sets you up as the chief of an MI5-style agency determined to support the democratically elected government by whatever underhand means it takes: "The trick is to maintain a balance between what you do and keeping it absolutely secret."

Shahid, who generally helps David with the graphics and technical side, is heavily involved in a top secret game – similar to **Gauntlet** – and there are even discussions about an updated Conflict: the Saddam Hussein 1990 version.

"Saddam Hussein is undoubtedly the first Arab leader who dared to face America."

Mu'tassem Bilbeisi, Director-General Of Jordan's Foreign Ministry



INEVITABLY you have to purchase arms to maintain a strong deterrent defence force, or to prepare for invasion if the situation demands. There are several suppliers: the US has the most advanced weapons but can get morally shirty with aggressive leaders. The private dealer ignores all arms embargos, and keeps you topped up in a crisis. It's also well worth investing in research into nuclear weapons technology – if you don't get the Bomb, someone else will.



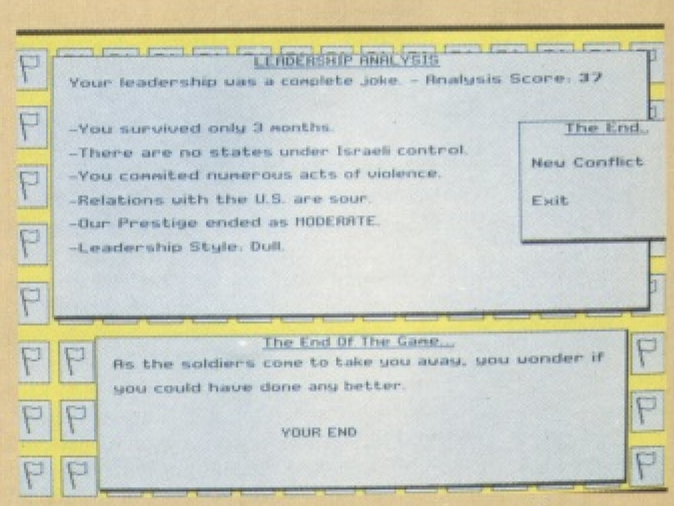
REVIEWING your forces keeps you in touch with your troop deployment, arms spending and military hardware reserves. The more you engage in battle, the more you need to spend on topping up your stocks.

"It is a unacceptable that solitary dictators would control the world's oil taps and nuclear weapons. The US, on behalf of the rational world... must hit hard, swiftly, and to the finish."

Yoel Marcus, Columnist For The Israeli Newspaper Ha'aretz



DECIDING to take strategic action could be a result of an imminent threat from a neighbouring state, or a desire to expand territorially and thus increase your world status (though not your popularity). There are varying degrees of action from minimum deployment to all-out invasion. Military might is only half the story – it could help to incite an uprising in a target country, or attempt to assassinate its leader.



ALL GOOD things come to an end, including your life as a leader. The brightest candles burn only briefly, so don't commit yourself to excessive liberalism or all-out violence. Responding to every situation with appropriately tough or lenient measures is the key to survival.



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AMIGA

Deep Fry The Sky, The Teenage Mutant Hero Turtles Demo, HAM/Ray-Traced and Horror Slideshows are all available from Seventeen Bit Software, PO Box 97, Wakefield WF1 1XX.

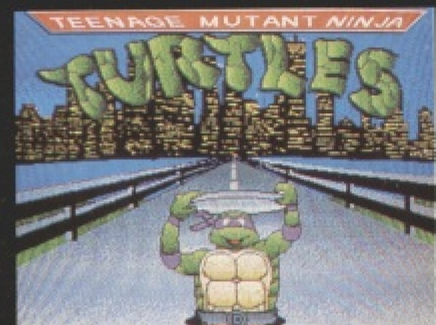
The Budbrains Megademo is available from A Bit On The Side, 8 Thorald Place, Kirk Sandall, Doncaster.

IBM PC AND COMPATIBLES

Dah! Nothing at all this month. Come on all you IBM-ers, get PD-ing!

THE GREMLINS see red in Jester's demo.

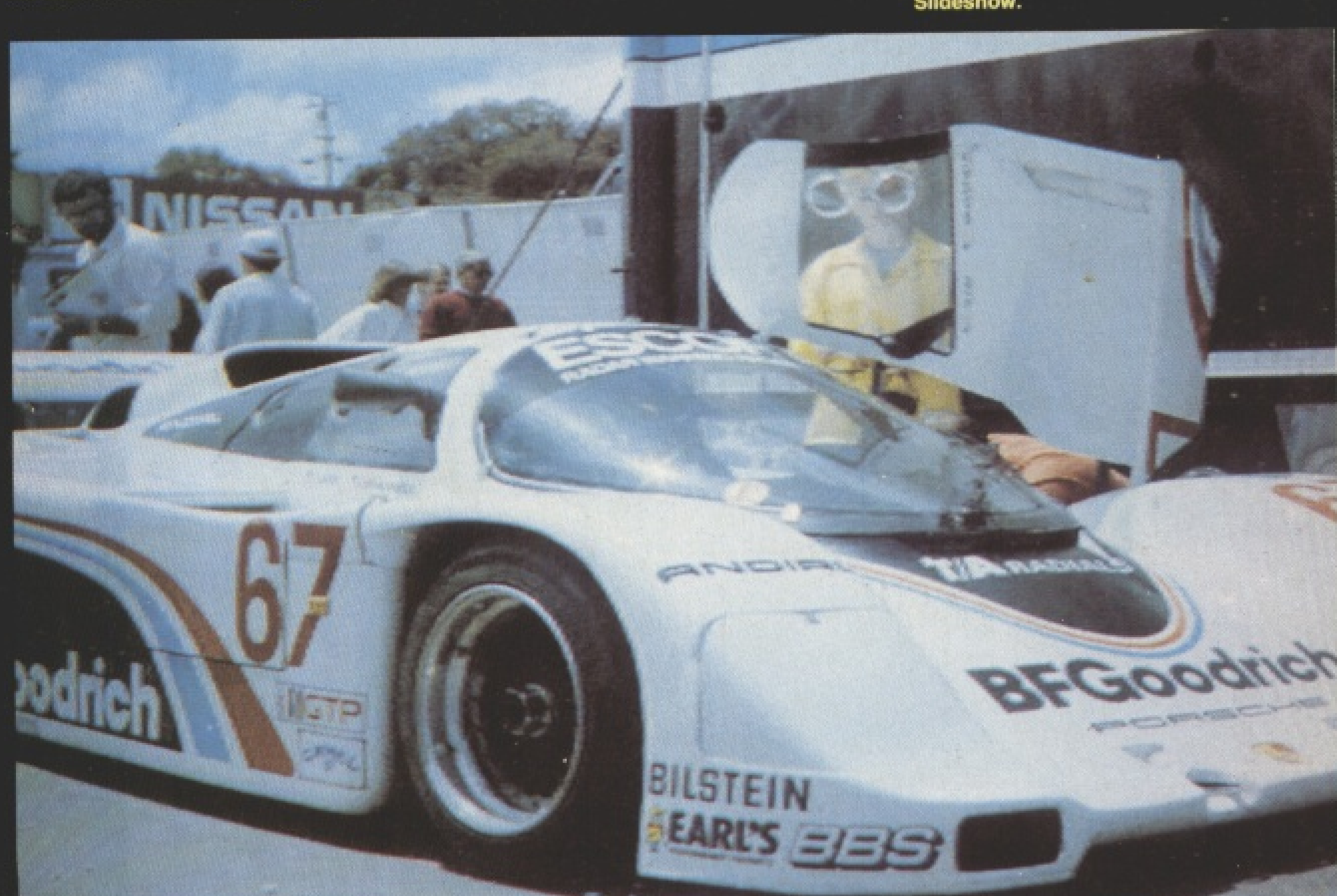
"CHECK dis out!" Birdie Nam Nam struts his stuff in the Budbrains Megademo.



MORE half-shell hilarity in the first Amiga Turtles demo.



"WHAT are you looking at?" Digitised stills from Evil Dead 2 in the Horror Slideshow.



TRAINS, planes and automobiles HAM it up in Seventeen Bit's slideshow.

THE ONLY notable ST offering this month comes in the form of the **Gremlins** demo, no doubt inspired by the recent release of **Gremlins 2**. Nothing too spectacular here, just a sampled slice of the movie's bizarre theme music, accompanied by digitised scenes from the film. As an added bonus, there are a few short animated scenes in there too. Strictly for Gremlins fans only – and don't load it after midnight! On the Amiga front, there's nothing startlingly original, but some impressive offerings nonetheless. The latest in what is sure to become a long line of **Teenage Mutant Hero Turtles** demos is first up, courtesy of Euronet. A slideshow of hand-drawn pictures cycle by while the music from the BBC Cartoon Show plays in the background – a perfect opportunity to learn the lyrics. Unfortunately you need 1Mb to get the full effect, and even with expanded memory there are some off-putting jars in the sampled soundtrack. Oh well. Joint prize for the least original demo of the month goes to two slideshows compiled by Seventeen Bit – but they both entertain nonetheless. **Byte-Master** and **Norman B's Horror Slideshow** is a collection of black-and-white stills stolen from various splatter movies, including **Hellraiser** and **Evil Dead II**, although there's nothing really gory in there to get your stomach turning. Gary Tower and Jon Hue's collection of HAM Digitised and Ray Traced pictures is a far more pleasant affair – and it's in colour, too. This time, cars, bikes and fighter planes are the photo-subjects, with a Smiley or two thrown in for good measure. Both Slideshows are pretty, but there's nothing in either that you couldn't get from a copy of **Fangoria** or **Fast Lane** for about the same price. Computer composer Bill Hensel has come up with an impressive array of Amiga tunes for his first 'disk-album', **Deep Fry The Sky**. The seven tunes on offer range from hot rockin' with **Rock 'n' Roll Blues** and **Total Frog Syndrome** to the more sedate tones of **Density**, **Deep Water** and **Cigar Smoke**. It's all very therapeutic, and Hensel's style is original enough to separate him from the ever-growing army of **Sonix**-produced compilations. Worth Checking out. By far this month's best demo is the **Budbrains Megademo**, put together by Denmark's Psycho and Diablo. Two disks packed full o' fun make up the most enjoyable megademo in yonks, with plenty of humour to spice up the action. Highlights include a hilarious drum-machine-imitating duckling, a most impressive acid house video called Kaos (one of the best to date), and a neat little mini-horror movie broken into three 'episodes' and spread around the disks. But beware the final part of the demo... Called Hustler, it's a series of very lewd jokes that would be put on the top shelf of any WH Smiths in the country. Strictly For Adults Only. All in all the Budbrains Megademo is super excellent in every department, and most importantly, not tedious to watch. Get it.

THE One on ONE

"I have seen the future of horror, and its name is Clive Barker."
Stephen King

CLIVE BARKER was born in Liverpool in 1952. After studying English and Philosophy at Liverpool University, Barker moved to London and began his literary career as a playwright in his own small fringe theatre company – which, up until seven years ago, he was still actively involved with. It was during his spare time in the theatre that Barker started writing short horror stories. He had no intention of publishing them, but the first publisher to see them snapped them up immediately and commissioned more. The first collections of Barker's work were published as the *Books Of Blood*, quickly followed by his first novel, *The Damnation* Game, in 1985. Two years later came Barker's second novel, *Weaveworld*, and at about the same time his first film, *Hellraiser*, which he both wrote and directed. Received by critics as the best horror flick for years (the Daily Mail called it a "pinnacle of the genre"), Hellraiser quickly became a cult classic and served to make Barker's name. A less-successful sequel (entitled *Hellbound: Hellraiser II*) followed, with Barker serving as Executive Producer. 1989 saw the release of *Cabal*, Barker's third novel. Shortly after Cabal's completion Barker began adapting it for the screen – the result is *Nightbreed*, which is due to arrive at British cinema screens next month. Barker's latest novel, *The Great And Secret Show* (which is due for paperback release later this year) is his largest to date, and he promises that his next will be even more elaborate.

"Some people are born to be mathematicians. Some people are born to be athletes. I was genetically predisposed to imagine."

CLIVE BARKER

How did you get involved with fantasy writing?



As a young kid I wasn't much influenced by movies. I didn't go to the cinema much, and our family didn't get a TV until I was about ten, so I would read. I had the usual collection of children's classics – *Peter Pan*, *Treasure Island* and so on – but at around the age of seven or eight I noticed that my imagination was beginning to turn naturally towards more macabre fiction. Now while most children's fiction has a macabre subtext – look at the fairytales of the Brothers Grimm for instance – there's nothing overt or obvious to be found. So I began to look in libraries and on paperback shelves for more adult-orientated material. I picked up volumes of Edgar Allen Poe, Ray Bradbury... I read quite widely.

Were these early influences important?

If you speak to any enthusiasts of the fantastic and ask why it interests them they will point to very early stimuli – the kind of fiction where they were being asked to cheer the Great White Hero. And for me, as I started to read the novels of people like Poe and Bradbury, I discovered that this was a very sophisticated form of fiction. The great thing about fantasy fiction is that you pick up more as time goes by, and as such it becomes more rewarding. As a kid you read Poe for the cheap thrills. As an adolescent you read him for the sexual subtext AND the cheap thrills. And as an adult you read him and appreciate things that you wouldn't have before. It's a genre that works on many levels.

When did you first produce your own work?

I started both drawing and writing pretty early on – sometimes I wish I still had some of that early stuff. At school I would always find a way of turning English assignments and essays into adventure stories.

How did your teachers react to that?

I was very lucky to be blessed with a selection of remarkably good English teachers, especially at my Junior and Grammar schools in Liverpool. And that was very important. It's one of those key moments that can make or break an imagination when, at an early age, you have to first present something you've produced to someone who is set above you in the educational scheme of things. If the teachers respond well, as they did in my case, it can give a tremendous amount of energy. Negative responses can kill.

I did a TV programme for Granada quite recently, during which I met one of my old English teachers. I thanked him for what he had done for me, and he was very proud of what I had gone on to achieve. Everyone is the product of their education.

What is it about fantasy that appeals to you?

Here is a form of fiction which allows you to create worlds. Once you have created a world you can put into it characters which are more intense versions of real people – like the people you know. And you can create situations that have all kinds of emotional possibilities that mainstream fiction simply does not allow. In short, fantasy and horror offer much more scope.

When you write horror, sometimes things will verge on the preposterous. When you look at it



A MAN who always has a point to make... Pinhead. The central bad-guy from Hellraiser is now a cult character in fantasy fiction, and Barker's most successful creation to date.

clinically, much horror is deeply absurd. But horror is about creating distressing and disturbing ideas that prey on people's underlying emotions – not necessarily just their fears. Part of the pleasure of writing it is to win the reader round to something which, viewed in the cold light of day, is absurd. And for that to work the writer has to believe in the idea – he has to believe that it's imaginable. That basic idea is very important. For example, Nightbreed is all about a person who goes underground, and that idea has a very ancient structure. *Dante's Inferno* takes place underground. The dead are buried underground. Hell is underground...

Once that idea has been conceived the problem then becomes a technical one as you have to put across that idea in the best way possible. To be successful you need the marriage of two things: the right idea and then the right technical portrayal. If either is lacking, it's not going to work.

Is there anything that scares you? The dark perhaps?
No. Everybody is afraid of different things, because the things which scare us are the products of our imagination – and I am very intimate with my imagination. When I was a kid it wasn't the demons I was afraid of – the demons were on my side. Now as an adult, when I don't believe in demons any more, my imagination is on my side. From the fan mail I receive I can tell that people's tastes, and as such their fears, vary greatly. Personally, banalities chill me. Things like Saturday night television.

What influences you most?
Influences can be very dangerous things. Every day you see books, TV programmes, films... you see a lot of things. Information is coming in all the time. But when you sit down at the piece of paper you've got to clear those things from your head. The purer the imaginative process is, the better the result. I've no doubt that my subconscious has been affected by a great many things. I see a lot of movies and read a lot of books, but most of the books that I own are research books. I haven't read a work of fiction in a long time. And there's no way I'll read a work of fiction while I'm writing one. I try to stay away as much as possible to avoid being influenced in that way.

Does this mean that nothing is entirely original anymore?
They say that there are only seven stories in the world to tell, but then the story, or the form, isn't the issue. It's the decoration of that form that counts and the way you present it. Even the classics borrowed from even more ancient themes. Take *Romeo And Juliet*. That story proceeds Shakespeare by a long way, but it's the presentation that makes it.

What are your artistic aims?
What I try to produce is a kind of fiction that, while using many of the forms and structures of fantasy fiction, has a feel to it that is distinctively mine. I want to create my own genre. I think it can be said that David Cronenberg has already done that. The films that he has made have such a distinctive flavour that they are Cronenberg's own.

Have your artistic aims changed much during the course of your career?
Yes, a great deal. When I started out as a writer I did mainly out-and-out short horror with the Books Of Blood, but now I'm producing fantasy fiction on a much larger scale. I think that's me becoming more confident as my career progresses.

Was the change in style a conscious decision?
Yes, I wanted to try different things. I get very irritated by writers who hit upon a successful format and then stick with it. Once you've done one format successfully you should choose another. If you don't you're going to stagnate.

How easily do your ideas come?
I have no shortage of ideas – it's organisation that's the problem. My shelves at home have stacks of notes, and I also keep a dream diary. But I don't think that ideas come to me in a flash – I don't wake up in the morning suddenly with a great new idea. My subconscious is always turning things over and over, but ideas take a long time to develop and you need to find a way to shape them – they're kind of like puzzles.

Whenever I have a story idea I have to weigh it up to decide whether it would be best as a novel or a short story or a movie or whatever. That's the first part of the development process.

Each book starts differently, but generally, after the initial idea for a novel, the first thing I do is to produce a rough outline of the story from beginning to end. Then I produce a chapter by chapter breakdown. And then I sit down and write it by hand – I don't own a typewriter or a word processor, so everything is handwritten. I then go back through it, tweaking and changing things – I do a lot of rewrites – before finally giving it to my typist who copies it into the final product.

The Books Of Blood were your first published works. Why did you choose to write those collections of short stories?
That's an impossible question for me to answer. I suppose because as a fledgling writer the short story seemed to me to be the most comfortable form. With the Books Of Blood I tried to produce a variety of stories, which is why if you pick up any volume you won't find any stories that are the same in style.

Will you be writing any more short stories?
I've got a lot of novels and film work to do, but I think you can expect to see something new within five years. Not a Book Of Blood, but something new – something pretty dark.

> Without further thought he fired. The bullet opened a hole in the centre of Boone's tee shirt and in the changed flesh beneath but the creature only grinned.
>
> "You tried that already, Decker," Boone said. "Don't you ever learn?"
>
> *"I'm not Decker!"*, the Mask replied, and fired again. Another hole opened up beside the first but there was no blood from either.
>
> Boone had begun to advance on the gun. No last, faltering step, but a steady approach which the Mask recognised as his own executioner's tread. He could smell the filth of the beast, even through the linen across his face. It was bitter-sweet, and sickened him to the stomach.
>
> "Be still," the monster said.
>
> "It's quicker that way."
>
> **Extract from Cabal by Clive Barker**

Does graphic fiction interest you?
Yes, the whole comic book experience has been very rewarding. It's legitimate fiction, and it has the added bonus of being more accessible to the reader. In an old magazine interview I quoted *Watchmen* as my favourite novel of 1988. I'd love to produce a work of graphic fiction, but I'm far too busy at the moment with other projects to give it any serious thought just yet. It's a strong possibility for the future though.

Were you always keen to get involved with film-making?
Before I got into film-making, two of my short stories had been converted for the screen by third parties – very badly. They were Underworld and Rawhead Rex. I think it was just a case of 'If you want the job done right, you've got to do it yourself'. And I also wanted the fun of creating with other people. Writing in the traditional sense is a solo affair, whereas film-making is a very communal thing. There is a great pleasure to be had in sharing ideas.



SITTING pretty... Clive Barker with Peloquin, one of his monstrous creations from Nightbreed.

I converted one of my own short stories, *The Hellbound Heart*, into a screenplay and it became Hellraiser. I took it to New World and we managed to get it made for one point three million pounds. It went on to make thirty million, and now it's become something of a cult with all sorts of Pinhead models and comic books. Probably the stupidest thing I ever did was selling off Hellraiser for next to nothing. Wes Craven did exactly the same thing with *A Nightmare On Elm Street*.

How did you find the transition between writing novels and writing for the screen?
As a playwright I already had some idea of the business involved. But from a creative point of view it's a whole different thing. The way a movie operates its audience is different to the way a book operates its audience. Reading a book would seem to be a passive experience – you're just sitting there turning the pages – but inwardly it's a very active experience. When reading a book you visualise a lot and it's almost interactive as you can read at your own pace and interpret things in your own way. Now in stark contrast, while movies may seem to be very active, it's internally very passive. As a result you really do have to approach writing for the screen differently.

Which do you enjoy writing more – screenplays or books?
Books, definitely. The thing about a screenplay is it's just a skeleton for a story, a blueprint for other people. When you write a book, however, you're writing what is to be the complete and finished product. To draw an analogy, a screenplay is just foreplay. A book is the full fuck.

Why did you choose to direct Hellraiser?
I'd done two screenplays before, but they'd both been bastardised out of all recognition so I thought that it was time to take charge. I'm not knocking writers who happily sell their work and then go away, but I feel that my writings work best in the form in which I set them down, and that any other form is going to be some kind

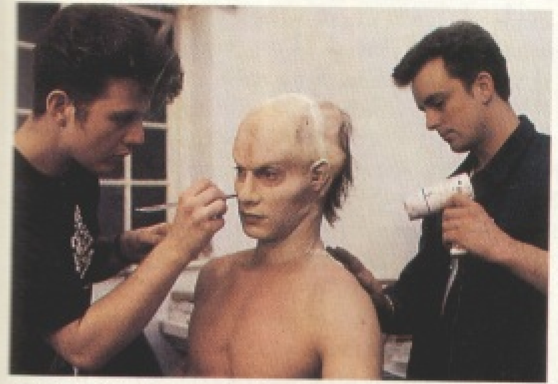


IMAGE Animation hard at work at creating some of Nightbreed's monsters. "No Breed looks like any other Breed," Barker says. "In the same way the Cantina sequence in Star Wars **worked the first time you saw it, I want audiences to have the impression that there is this great gathering of creatures and they are never quite sure they've seen them all."**



BOONE becomes Breed in the initiation sequence from Nightbreed.

of compromise, or dilution, of the original vision.

The move from the written word to cinema is a radical one, and really there is no hope in hell of ever making a book into a movie unless you change stuff – it has to happen. So if somebody's going to change it, I'd prefer it be me than someone who maybe doesn't have quite the same enthusiasm or quite the same hope for a comprehension of the work. David Lynch and David Cronenberg are examples of directors who, in order to hold to the consistency of their vision, need to be both writing and directing. A good example is David Lynch making *Dune*. Dune is a wonderful book, but David Lynch's and Frank Herbert's visions simply don't overlap significantly.

Was it daunting, the prospect of directing your first film?

Well, I had directed the theatre quite a lot through my twenties, and I was familiar with the emotional processes of dealing with actors on a day-to-day basis. But with film there are a whole lot of technical differences and considerations in terms of technique that working in the theatre simply doesn't require. That's why you hire a director of photography, a best boy and a gaffer, and all those other names you see at the end of the movie. These are people who are experts in that particular field, and if, as in the case of Hellraiser, you are blessed with people who want to give all their best and educate you in their own skills then it's a great learning curve.

How did you cope on the set for the first time?

I think if you're pushed in the deep end, you have to swim, and then you discover 'Oh, I'm swimming'. It may not be the most elegant stroke, but at least you're keeping your head above water. Directing a movie is very hard work. Of all the various art activities that I've been involved in, directing is the most emotionally and physically draining, simply because you are answerable to so many people, and so many people cannot do their jobs unless you give them an answer… 'Should the car be blue or red? How do you want this to look? How do you want this shot? How do you want this performed?'. And you've also got people from above, like the Executive Producers and the people who have put up the money for the film who will say to you 'We don't like this scene. We don't like the way you've shot that. Why wasn't the car blue?'…

Do you see direction as a creative or a technical skill?

It's craft and art. There are interminglings of the two. There are days when you're doing what is clearly a technical set-up, like a car chase or an explosion, where it feels like a pure craft. But there are other days when it feels massively creative, so there are definitely empathies which change from day to day.

What's it like seeing your movies evolve from the first draft of the script to the finished product?

It's fab. What happens is you first create the movie in your mind's eye. It becomes a different thing as you're putting it on set, it then becomes a different thing as you watch the rushes the following morning, it becomes a different thing again as it's cut together with other scenes, and it then becomes a different thing when you put music on it. It continues to change – and in fact it goes through its most significant change when the audience goes in front of it. Film-making seems to be a process which seems so set in stone. What could me more unchangeable than putting an image on film, knowing that it will stay that way forever? But in fact so many other things change the way you perceive that image as time goes by. There's not just the adding of music and sound effects and an audience – there's also the adding of history. We view the image of King Kong climbing up the Empire State Building with Fay Wray in his hands in a completely different way after fifty or sixty years to the audience who first saw it. And history is not something you can account for when you're filmimg – all you can do is celebrate its happening.

Who are your favourite film-makers?

I like all the great film-makers: Fellini, Kurosawa, Cronenberg, Coppola… And Disney – especially his earlier cartoon work. As for specific movies, I would pick *Fantasia*, Kurosawa's version of *Macbeth*– called *Throne Of Blood, Eyes Without A Face* – one of the most terrifying movies ever made… And I'll have to throw *Pinnochio* in as well, because I think it's an incredibly scary picture and it fights with *Fantasia* as my favourite Disney picture. I'd also pick *Bride Of Frankenstein*. Of the more recent films, I loved Disney's new animated movie *The Little Mermaid, The Fly, Dead Ringers*, and I was a great fan of *RoboCop* – I love Verhoeven's work, and I was an even greater fan of his *The Fourth Man*. But I didn't like *Total Recall*. I thought that it was too much Schwarzenegger and not enough Verhoeven.

Are you one to 'pick through' films when you watch them?

I think anybody who practices an art of any kind tends to look at other practitioners and their work in a different kind of way to the casual viewer, the viewer who goes for entertainment. I read novels in a different way to the way I would have done ten years ago, before my work was published. One of the great things about cartoons for me is that it's a very different area to the ones I'm practiced in – it's an area that I don't have any comprehension of. I can sit there in gormless admiration of The Little Mermaid or Pinnochio without having to think 'How the hell would I have done that?'

Looking back at Hellraiser now – are you happy with it?

I'm happy with nothing I've ever produced. I'm never happy in the sense of walking away, smiling contentedly – everything I walk away from, I walk away from knowing that it's a compromise with my earliest dreams for the project. I think the moment that you are so content and so smug that you walk away from a piece of work saying 'Ha, did that okay!' is the point at which you've failed and you should give up.

Do you tend to be very critical of your own work in general?

Yes, I think that's right and proper. You're always auditioning, always the apprentice. I think that as I go through my career, my best work is ahead of me, probably a very long way ahead of me.

What inspired Cabal?

The desire to write a story which told it from the monster's point of view. It's another lost tribes book, like Weaveworld. The central concept of Cabal is the idea of a tribe of monsters that are in hiding, a commune of creatures that have been rejected from mainstream human life. The idea about doing a story about a hidden race intrigued me, and I also thought that it was a popular – even comic book – idea. And also, after finishing Weaveworld, which was a six hundred and fifty page book, I wanted to do something which was short and sharp, with short chapters, and that was much more impressionistic than Weaveworld, which was very detailed and elaborate.

Why did you choose to turn Cabal into a movie?

I wanted to do it simply because it was so good – it felt right. Morgan Creek Productions looked at the script and said that it would be a good movie, so we did it. It turned out to be a real bugger to put on screen though, simply because of the elaborate scale of the project.

What sort of changes did you make to Cabal the book to get Nightbreed the movie?

You can expect a lot of things to be different in some regards, and the same in others. For one thing the speed: Cabal is a fast read and Nightbreed is a fast movie – in fact it's a very fast movie. Even people who didn't like it admitted that it was fast! It's a kind of delirious movie. The best description that we had back from the American critics was that it was like an *Indiana Jones* odyssey on acid.

We had to make a lot of changes for technical, artistic and budget reasons. There were lots of things we couldn't do simply because movies are so different to books – you have to tell the story through what people do rather than what they think. Also, in Cabal the book the Nightbreed are barely described at all, but in the movie there they are in all their complexity. That simple 'creation' of the Nightbreed is the single most significant change, and the change in title signifies that. The movie is very much about the Breed.

She didn't hear that call, but she heard another. From inside the house a cry, put out mind to mind, from the man who'd made her. It was not directed at her, she guessed. He didn't know she was even near. But she caught it: an expression of terror which she couldn't ignore. She crossed through the matter-thickened air to the front door, the uprights of which were boxing in.

The scene was worse inside. The whole exterior had lost its solidity, and was being drawn inexorably to some central point. It wasn't difficult to find that point. The whole softening world was moving in its direction.

The Jaff was there of course, at the core. in front of him a hole in the very substance of reality, which was exercising this claim on living and non-living alike. What was on the other side of the hole she couldn't see, but she could guess. Quiddity; the dream-sea; and on it an island both Howie and her father had told her about, where time and space were laughable laws, and spirits walked.

Extract from The Great And Secret Show by Clive Barker

Nightbreed has been described as 'The biggest monster movie ever made'. Were you at all worried about having to, in collaboration with the special effects team Image Animation, create so many different creatures?
In the movie there are just over one hundred and thirty creatures. Yes, it was daunting, but it was also a challenge. And when I told Image Animation about Nightbreed and all the different kinds of creatures, their eyes lit up. They were very keen to work with someone who takes an interest in their craft, as a lot of directors just aren't interested in special effects. I, however, love all that stuff. And when you're under pressure to bring a movie that's on a tight budget in cheaply, you have to work with these people closely. I want to be a user-friendly director. I want to talk to the SFX people, learn their vocabulary and understand their problems. That becomes a second part of the challenge in a way. We've got to pull together, and achieve something hopefully of originality.

Had you visualised the Nightbreed creatures in your mind's eye when you created them for the book?
No. Well, yes, but they were very different then. They were much less specific. When I was creating Nightbreed on the page I was much more concerned with atmosphere – but in the movie, here they are talking and fornicating and fighting and doing all the other things they like to do.

Pinhead and all the Cenobites from Hellraiser existed as drawings long before they became creatures. When it actually came to creating the creatures for Nightbreed, Image Animation and I worked together very closely – and I mean on a day-by-day basis.

Was it difficult to create so many different creature designs?
Well, the creatures in Nightbreed are sort of sympathetic. The Cenobites in Hellraiser are designed only to raise a shudder and a sense of disgust. Creating so many certainly stretches you, but the creative process is about that sort of stretching. I find it a great challenge – not an unpleasant prospect at all.

I wanted to avoid grue and gore, and images which were out-and-out disgusting, because I wanted to associate those kind of images with the real villains of the piece. All the creatures have a faintly freakish feel, I mean they all have a feel that, somehow or other in 1930 you might come across a freak show that promises these sort of human oddities – I think that's the feel. They're not slick or high-tech creations either, they're actually very low-tech, which I like. I wanted to give the impression to the audience that wherever they looked they were going to see something fresh and new, and that each of the creatures suggested a whole different origin, a whole different sense of where they came from.

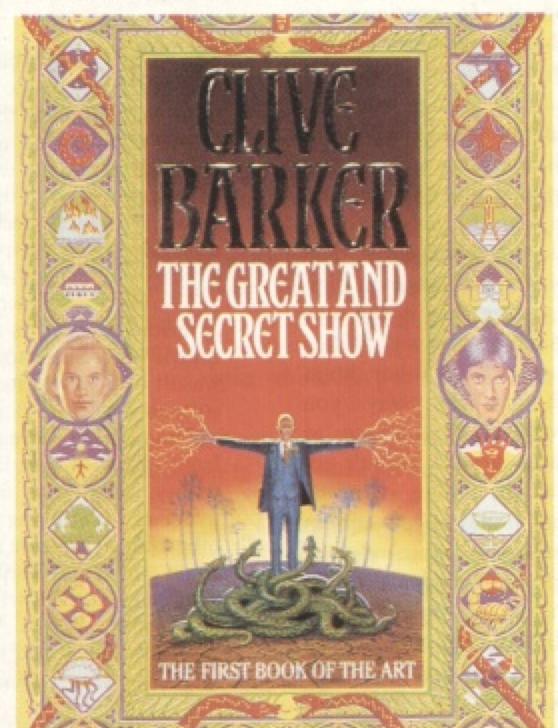
What was it like working with David Cronenberg?
Tremendous. He's a very creative man, and a man who has great enthusiasm for movie-making – and a great enthusiasm, as it turned out, for this movie, which he's very proud of. It was slightly intimidating on a technical level because the man has eleven movies under his belt.

Was it difficult to give direction to a man who is himself one of the industry's most respected directors?
No, not really. When we first started principal photography, David said 'I offer you two things – obedience and punctuality'. I never actually asked him for advice or anything when we were shooting, because that would have been unfair on him. He was there as an actor practicing what was for him a new craft, just as I was there practicing a new craft. We would talk about directing in the wider sense between takes – what we liked and disliked about the job – but we very seldom talked about technique.

Nightbreed's release date was delayed quite significantly – was the elaborate size of the project responsible?
Only partly. I got sick and had to go to hospital, which didn't help, and we also decided to do the post-production – which includes all the editing, sound and music – in Los Angeles, which meant we had to relocate the entire post-production activity to a different continent.

What was the biggest production headache? Special effects?
Not really. It was the fact that the movie was a bigger project than anybody who was initially engaged on it believed it would be. As the movie went on there was this slow burn that we were working on this huge special effects movie with the third of the budget that Spielberg or Lucas would use. Twelve million dollars is a real B-Movie budget.

Are you happy with the result?
Yes, I am. If you ask 'Does it work in a theatre for people who want to go and have a rollercoaster ride with a monster movie?' – yes it does. Probably the highest moment for me in the entire process of making Nightbreed was the final test screening in California, where the audience just went crazy for it. For the person who wants a fast-moving thrill-a-minute horror movie we've got it.



THE COVER from the all-new paperback version of The Great And Secret Show, to be published soon.

FURTHER READING
Clive Barker's Books Of Blood Volumes I-III (Sphere)
Clive Barker's Books Of Blood Volumes IV-VI (Sphere)
The Damnation Game (Sphere)
Weaveworld (Fontana)
Cabal (Fontana)
The Great And Secret Show (Fontana)
Clive Barker's The Nightbreed Chronicles (Titan Books)
Clive Barker's Nightbreed: The Making Of The Film (Fontana)

FURTHER VIEWING
Rawhead Rex
Underworld
Hellraiser
Hellbound: Hellraiser II


DAVID Cronenberg as the maniacal Doctor Decker in Nightbreed. "David is tremendous in the movie," says Barker. "Very cool, dry, and when push comes to shove, very, very scary."

What was your reaction when you were told that Nightbreed was to be made into a computer game?
Well, I was ignorant at first of exactly what that constituted. I must say that when I was sent the package as it were, that was when I got some sense of what this was going to be, and I was delighted. I don't think I realised how elaborate it was going to be.

Did you have much involvement with the project?
Scarcely any at all. I had to go off to Los Angeles to finish on the picture, and so it was really much more Image Animation's liaison with Ocean that made everything come to fruition.

What did you think when you actually saw the game?
Great. I feel like it's something that I want to investigate now – it's something that I want to know more about. Experience in that area could well lead me on to something.

Is it true that Weaveworld is to become a movie?
Yes, the screenplay is being written even as we speak – but not by me. I can't mention who is doing it, as they probably wouldn't want to be named at the moment, but they are significant people. I really don't know when you can expect to see something as it's an expensive project, and even if the screenplay is finished within six months I think that we could be talking years.

What are you working on now?
I'm currently working on a new novel called *Imajica*, which I started writing about five months ago. It's pretty much a secret project at the moment, but I can tell you that it's a fantasy spanning five worlds. It's an incredibly elaborate novel, even by my standards – I'm currently on page two thousand six hundred and thirty two of my hand-written draft! I'll be writing that for another six months, and it should be published towards the end of next year.

Do you have any more films planned?
Yes, I'm doing a two movie deal with Universal, for whom I will write and direct *The Mummy* next year. That will be a totally new version of the story – the only thing I'm taking is the title! The other movie is a completely secret science fiction movie which is a very different move for me, a move away from horror into pretty straight science fiction.

Science Fiction's not something you've dabbled in before.
That's true, but it's always been an area which I feel overlaps significantly with the areas that I do work in. And science fiction does seem to have a larger appeal – at the moment it seems to be the most acceptable form of cinema fantasy.

Given your reputation, can we expect some darker elements to creep into your science fiction project?
Actually, that isn't the case with this project, though I can see why you would think that. I don't think my delight in talking about birth, death and the fun things that happen in between is ever going to disappear, and I don't think that the possibility that our lives are going to end suddenly and brutally is ever going to disappear from my world view. That's always going to be part of what I do – I don't think you should ever look for *Mary Poppins II* from me. But there are projects on the horizon for cinema and for books, a couple of which I can't even mention, which are very different. What I do is to keep challenging myself and challenging my audience.

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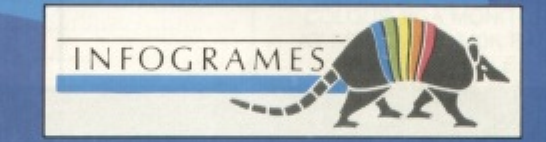




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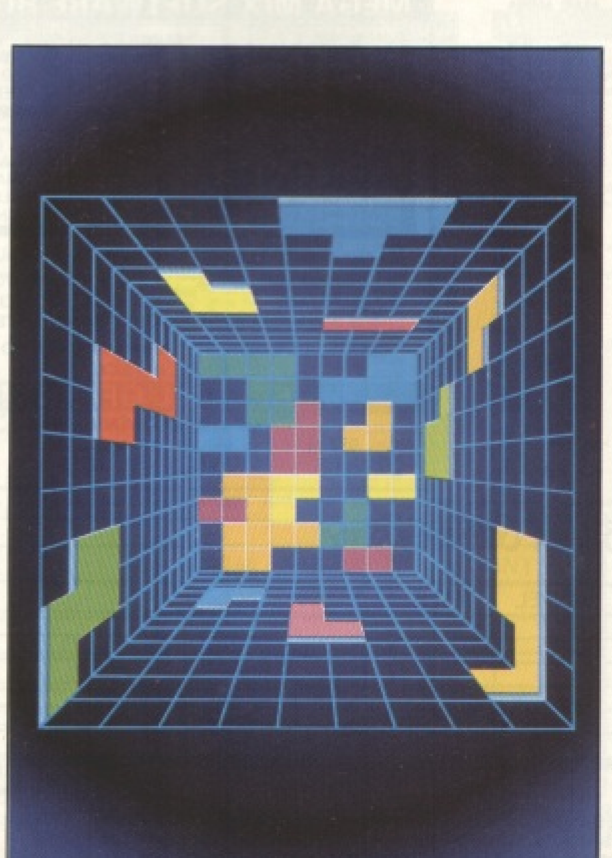
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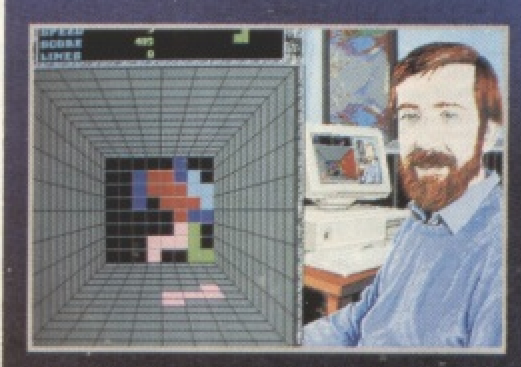
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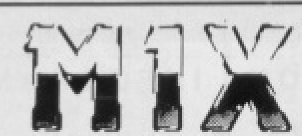
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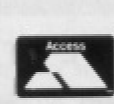
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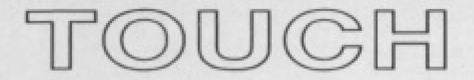
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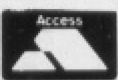
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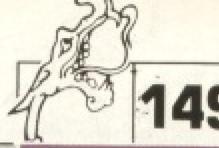
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HERE BE DRAGONS

What is it about dragons that annoyed St George, tickled the Chinese and made the host of Heaven tremble? Gordon Houghton crawled inside the reptile's skin.

"Who can open the doors of his mouth, ringed about with his fiercesome teeth? His back has rows of shields tightly sealed together; each is so close to the next that no air can pass between... Firebrands stream from his mouth; sparks of fire shoot out. Smoke pours from his nostrils as from a boiling pot over a fire of reeds. His breath sets coals ablaze and flames dart from his mouth. When he rises up the mighty are terrified; they retreat before his thrashing. The sword that reaches him has no effect, nor does the spear or the dart or the javelin... Nothing on earth is his equal – a creature without fear."
Description Of The Leviathan From Job 41

THE STRANDS of dragon myth can be traced to as many sources as there are species of dragon. The oldest surviving literature in the world, the Mesopotamian Creation Epic, features the dragon Tiamat as the source of all evil long before the Devil arrived on the scene. Winged serpents are also found in Greek and Norse mythology, in folk-memory, medieval mystery plays, and in biblical text. Many of them, particularly the more recent variety, are used to express the conflict between good and evil in Christian terms.

Paramount amongst these is the expulsion of the dragon, Satan, from Heaven. The holy knight-at-arms is St Michael, as told by the Book of Revelations: "There was war in heaven: Michael and his angels fought against the dragon... And the great dragon was cast out, that old serpent, called the Devil and Satan..."

This style of white-black man-reptile conflict has pervaded literature since in a much more subtle way. C S Lewis' **The Voyage Of The Dawn Treader** features an irksome brat called Eustace who is surly, miserable and constantly bickering: the author turns him into a dragon for his sins. After much suffering and rejection by his companions (who at first don't recognise him), he's rescued by Aslan The Lion – a blatant Christ figure – who convinces him to claw off his own skin of sin until he becomes human again. The process is a painful one, but it's the making of Eustace's reformed character.

After the Bible's direct association of the Devil with the dragon, the career of the western winged serpent is set: it constitutes one of the most powerful literary and visual images. Much of the negative symbolism of Revelations is expressed in reptilian terms and, unlike its Chinese equivalent, the dragon is never seen as Mr Nice Guy: "A great red dragon with seven heads and ten horns stood in front of the woman who was about to give birth, so that when her child was born he might devour it."

As time passed the dragon–devil creature drew away from direct association with Beelzebub, but not from evil: it became a savage flesh-eating minion, a prominent figure among hell's creatures. Sawles Warde, a 13th century prose treatise, describes "dragons with tails, horrible as devils, who swallow whole and spit them out again before and behind, sometimes tear them to pieces, and chew up each particle of them."

The word itself derives from the Greek 'drakon', meaning a serpent. It's also related to the verb meaning 'to see', 'to watch' and 'to flash': dragons are reputedly endowed with very keen eyesight. In classical legend the idea of watching is retained in the story of the dragon who guards the golden apples in the Garden Of The Hesperides. Similarly, medieval legends featured dragons 'watching' over maidens, and J R R Tolkien's **The Hobbit** features Smaug watching over his hoard of treasure. The words 'dragon' and 'serpent' have often been interchangeable in the past: the Middle Ages used the word to symbolise sin in general and paganism in particular.

Some of the older dragons (and many of the British ones) possess snake-like characteristics: no legs, a habit of killing their victims by squeezing, and coiling their body when at rest. Snakes aren't the only reptiles to be mistaken for dragons however: other variations have included a crocodile – in 1405 one of King Richard I's crocodiles escaped from his personal menagerie and savaged several locals, and the event was put down to a dragon. Reports of unidentified serpentine creat[illegible] persist even today, although none has ever been seen in North America, Australia, the Pacific Islands or tropical and southern Africa.

HEROES, HOARDS AND HOLINESS

Dragons are endowed with a variety of mannerisms: first off, they usually live underground and guard riches, as in Tolkien's The Hobbit, much of Norse mythology, and just about any computer Dungeon game you could mention: *Dungeon Master*, *Chaos Strikes Back*, *Gauntlet II*, *Demon Stalkers*, *Puffy's Saga*...

This treasure-guarding reputation is easily the most popular image of the western dragon. Among the richest were the Welsh dragons: some of them even wore precious stones or had gold rings in their tails, others demanded gifts of small children for breakfast and quite often devoured whole flocks of sheep at one sitting. The town of Denbigh was said to have received its name after a nobleman had slain the local dragon: when he carried the beast's head through the town the people greeted him, shouting Dim bych, dim bych – which means 'no more dragons'.

He was the typical dragon-slaying hero: a local (usually either the ruling lord or a crafty commoner). Some tales feature criminals under sentence of death whose reward for slaying the beast is freedom, but often the dragon myth is used as an explanation of how a local family came to acquire its estate, or how a young man gained the hand in marriage of a noble woman: the Stoor Worm was destroyed

ORIGINS

ONE THEORY about the origin of the dragons refers to the universal worship of serpents in a variety of cultures. In ancient Egypt the sun is daily chased across the sky by Apep, the serpent-dragon. The adversary of the Caananite god Baal was Lotan, the primeval serpent. In Mesopotamia Tiamat (the mother of all living things) now lives on as a huge sea serpent in a stormy ocean. And in Greek mythology Gaea produced a brood of serpents and dragons by mating with the God of the Underworld.

THERE are early British references to dragons in AD 497, 793 and 795, as well as the reference in the Anglo Saxon Chronicle of 1066: "A dragon was seen in the sky at the time when King Harold was killed at the Battle of Hastings."





when a youth named Assipattle descended into its stomach and hacked it from within, thus winning the hand of the King Of Orkney's daughter.

Noble victories over dragons are more common in medieval romances than folk tales. King Arthur's father, Uther Pendragon, reputedly rode a golden dragon into battle, and Arthur himself is said to have fought a dragon in Brittany.

Not surprisingly, holiness has often proved a good weapon against dragonkind. Saint Simeon Stylites, a martyr of the fifth century who spent most of his life on top of 60-foot poles, healed a dragon with a branch caught in its eye and reconciled it to God. Petroc of Cornwall, a Celtic saint, calmly approached and embraced the local dragon and asked it politely to swim away to another country (which it did). When even holiness fails, some have resorted to song and music, reputedly able to soothe the savage reptile.

ORIGINS IN THE ORIENT

Unlike their occidental cousins who simply guard treasure and growl a lot, oriental dragons are intimately connected with all aspects of human affairs. They range in size from a few feet long to the Great Chien-Tang, who stretches almost 900 feet from teeth to tail. They are mostly extrovert, and are intimately connected with water and air: their mating on the wing results in great storms.

The lord of all eastern dragons is Celestial Lung, who inhabits the sky in spring and summer and the oceans in autumn and winter. He supervises the fertility of the land and exerts a benign influence. His minions have power over various human activities such as music, literature and the strength of buildings. The appearance of such a dragon in the sky is usually regarded as a positive omen.

During important celebrations in China a paper dragon is a key figure in the street procession. A man must run before it carrying a large ball representing the magic pearl which the dragon is always vainly trying to catch.

Before Christianity came, dragons lived in relative peace with humankind, only rarely engaging in conflict. The Crusaders and Christian ministers changed all that, convincing a gullible local populace that the beast was associated with the Devil, and so must be cast out. Since that time the number of favourable sightings has dwindled, dragons have taken on the heavy burden of negative symbolism, or have simply drifted underground and disappeared altogether. They live on in legend, in church carvings, in memory. They make money in games, films and comics.

ST GEORGE & THE DRAGON

THE LEGEND of Saint George rescuing a maiden from the clutches of an evil dragon was plagiarised by the Crusaders in the middle ages. The real George reputedly lived in Palestine in the third century AD, a high-ranking officer in the Roman army. When the Emperor Diocletian began a severe persecution of Christians in AD 303, George remonstrated with him and forfeited his life.

The dragon appears a thousand years later in a 13th century book about saints, **The Golden Legend**. It seems (in reality) to have been a swamp monster – perhaps a crocodile – harassing townspeople in a place named Silene. The legend picks up where reality left off: this creature started on an innocuous diet of sheep, worked its way up through groups of virgins and finally demanded that the king's daughter be sacrificed. The king procrastinated but consented, and his daughter was chained to a rock, waiting to be fried and guzzled.

Luckily, our hero arrived first, and naturally asked the maiden why she was held captive. In some versions of the story George then slays the dragon after a furious fight – in others he subdues it so that it can be led back to the city, where the citizens kill it. This second version is undoubtedly the work of religious propagandists, since George will only allow the dragon to be killed if the people consent to become Christians.

George was adopted as the patron saint of England by Edward III (his day is April 23rd). The legend parallels many others: there are over 40 stories of dragon-slaying saints in the Western Church, the most prominent of which is St Michael's victory over the dragon (the devil) in heaven.

HOW TO KILL A DRAGON

DRAGONS lived such long lives that they were practically immortal: the only way to steal their treasure or plunder their bodily properties was to kill them. Their bones, skin, teeth, fat, liver, brain, blood and saliva were all of great value as medicines. In Chinese legend the problem of killing the dragon was skirted by arguing that the reptilian creatures sloughed all their skin and organs periodically without damage to themselves.

Western dragons had no such luck – they had to be killed. The methods of doing this are almost as varied as the dragons involved. The most common is ramming a spear down the creature's throat – essential if the hero is to penetrate his foe's scaly armour.

However, dragons are such formidable opponents that any ruse is acceptable: many dragon-slayers encase themselves in armour similar to their enemy's, so that when the creature closes in, it is heavily wounded. Sir Maurice de Berkeley, who slew the Bisterne dragon, covered his armour with bird-lime and powdered glass. At Dalry the hero was a local blacksmith who made for himself a suit of armour with retractable spikes: he allowed himself to be swallowed and killed the monster from the inside. Sir Peter Loschy similarly wore armour covered with razor blades.

One of the most subtle methods of dragon death is shown in a carving in a Reading church, which depicts humans pulling the beasts' tongues out (a known method of slaughtering pigs). The Apocrypha (in the Bible), similarly relates the tale of how Daniel killed a dragon without any weapons: "Then Daniel took pitch, and fat, and hair, and did seethe them together and made lumps thereof: this he put in the dragon's mouth, and so the dragon burst in sunder."

Enforced feeding with indigestible substances seems to have been a favoured method of dragon-slaying. The Linton Worm was slain by a ball of peat dipped in boiling pitch, resin and brimstone rammed down its throat, and similar treatment was dealt out to the Sutherland Worm Of Cnoc-na-Cnoimh. In the destruction of the Knucker Of Lyminster and the Dragon Of Filey, local dishes were used to disarm the beast, whereas the Dragon Of Kingston St Mary was choked with a boulder.

Like Achilles, dragons are renowned for having weak spots – if repeatedly struck in these areas, the creatures are easily killed. The Castle Carlton Dragon had a wart on its right thigh, the Wantley Dragon a wart in the middle of its back. The Newcastle Wyvern's vulnerable spot was its navel – remarkable for a creature hatched from an egg.

DRAGON'S TEETH

DRAGON'S teeth gained their reputation from Cadmus, legendary founder of Thebes, who was sent to search for his sister Europa after she had been carried off by Zeus. He consulted the oracle at Delphi and was told to found a city where a cow lay down – this led him to a spring guarded by a great dragon. After a long struggle Cadmus killed it, and when he had wrenched the teeth from the serpent's jaws, he sowed them. A crop of armed warriors sprang up and fought each other until only five remained, and in historical times these characters were reckoned to be the original Theban nobility.

It's a story familiar to anyone who's seen **Jason And the Argonauts**, where dragon's teeth are sowed and a clump of skeletal soldiers springs from the earth where they fall. The phrase 'to sow dragon's teeth' is now popular terminology for anything which provokes a crisis or conflict. Interestingly enough, 'dragon's teeth' is also a military term: concrete blocks set into the ground act as anti-tank obstacles.

REAL LIFE DRAGONS

THE MYTH of the dragons is reputedly drawn either from dinosaur bones found by our ancestors, an ancient fear of reptiles, or snake worship. Whatever the case, there are only a handful of firm dragon descendants today. Apart from some Australian lizards with bizarre spines or frills, there are four major species: the soa-soa water lizard, the weedy sea dragon, the flying dragon (draco volans) which inhabits SE Asia and can glide over 20 feet on flaps of skin supported by its ribs, and (most famous of all) the Komodo Dragon.

OLD WIVES' TALES

COMMUNAL behaviour patterns arising from dragon legends persisted even until the 19th century. At Bamburgh Castle local girls were afraid to venture near the beach in fear of the monstrous toad which sprang from the legend of the Laidly Worm.

AT WHERWELL it was known that the cockatrice (a type of dragon with a cock's head and snake's body) was hatched by a toad from a duck's egg – and until recently no one in Wherwell could be persuaded to eat a duck's egg.

THE LEGEND of the Mordiford Dragon was believed at least until the 1870s. The rector of Mordiford found two old women trying to drown some newts in the church font. They told him that these were dragon spawn and, if not killed when small, would grow to be dangerous monsters like their predecessor.

DRAGONS used to be a popular feature of mumming plays, as a personification of evil. They provided the ideal creature for the hero to kill: strong, without scruples and loathsome to look at.

NUMBERS

DRAGON legends abound with references to sacred and mystical numbers (such as nine, seven and six), linking them inevitably to religion and philosophy – this is just one of the factors which makes it unlikely that winged serpents ever existed.

THE LAMBTON Worm had nine holes on each side of its mouth and regularly consumed the milk of nine cows. It lapped itself around Worm Hill nine times and its curse lasted for nine generations.

THE CHINESE cosmologists divided Heaven up into nine sections, each presided over by a dragon which had nine similarities to other animals. The true Chinese dragon had nine sons each different from the other.



THE DRAGON SPOTTER'S GUIDE

BEASTLY BOOKS

RECOMMENDED reading for all dracophiles...

The Hobbit
(J R R Tolkien)
ISBN 0 048 23380 3

The Voyage Of The Dawn Treader
(C S Lewis)
ISBN 0 001 83179 8

Dragonsdawn
(Anne McCaffrey)
ISBN 0 552 13098 2

Neveryona
(Samuel R Delaney)
ISBN 0 586 20271 4

DragonLance Chronicles
(Margaret Weis & Tracy Hickman)
ISBN 0 880 38543 X

Nicobobinus
(Terry Jones)
ISBN 1 851 45000 9

Dragon Prince
(Melanie Rawn)
ISBN 0 330 31274 X

The Dragon Lord
(Peter Morwood)
ISBN 0 099 98660 1

Earthsea Trilogy
(Ursula Le Guin)
ISBN 0 140 05093 0

DRAGONKIND is by no means a stable category. There are quadrupedal, bipedal and legless varieties – most dragons can fly, but there are some without wings and fewer still with small wings seemingly incapable of supporting flight, and they appear in many fabulous colours. All except the Oriental dragons fly using membranous wings and a vertical take-off and landing technique: the eastern dragon has no wings, but flies by balancing between the earth's magnetic field and the prevailing winds.

Dragons are conceived on the wing and hatch from eggs. When young they are generally harmless and content to drink milk. As they grow older they become carnivorous and eventually find a sweet tooth for humans. Some can even be treated as pets when small. As well as burning fields, eating humans and guarding maidens, dragons have been known to respond calmly to captivity and prayer. However, they are on the whole fearsome beasts: their fiery breath is a result of inflammatory glands igniting a natural fuel element in their saliva, though it's usually only produced as a warning or defence. They kill by burning, crushing, ripping or biting: some have even been known to sting, others simply to suck in victims with their powerful lungs.

It is said that the bodies of these beasts provide supernatural powers: those who eat a dragon's heart will be able to understand the language of the birds, the taster of a dragon's tongue will win any argument, and dragon's blood is an infallible defence against stabbing.

The British dragon is subdivided into two classes: the Cockatrice has a baleful glance which can kill simply by looking at its victim, while the Wyvern is a traditional two-legged dragon with bat-like wings and an arrow-tipped tail. The following list is intended as a representative cross-section of dragonkind, and does not set out to be comprehensive.



CUTE DRAGON

Draco Minor

BEWARE of this beast, since it is by no means as friendly as it at first appears. Usually characterised by excessive restricted growth, green scales and a silly or cheeky grin, it can often burn the hand that reaches down to pat it. One of the more vicious species is found in **Sorceror's Apprentice**: this creature has a knack of homing in on its victims, which it kills on contact – its skin is poisonous. In **Puffy's Saga**, as well as alerting themselves to the other dangers of the dungeon, spotters should also keep their distance from the dog-sized dragons: a closer look gets a faceful of fire. One exception to this rule of hostility is **Mike The Magic Dragon**: he's green, has a large head, googly eyes, a handsome set of antediluvian dorsal spines, and a silly grin – and he's the hero. Trapped in a magical world of ghosts, giant spiders and precarious platforms (someone has taken away his ability to fly) his cute quest is to collect components of a key and so gain freedom. Mike has some serious disadvantages however. If he falls more than a couple of feet, he sinks into a strength-revitalising sleep. If he falls three times it's dragon soup all round. All is not lost: there are dragon-sized parachutes to be found, and a special mind-melding technique has been established allowing you to control his actions (a process of self-humiliation which many spotters won't take to with relish).

LAMP DRAGON

Draco Luminosus

MOST dragons guard their possessions to the death – and possessions usually mean maidens or treasure. The Lamp Dragon in **Black Lamp** is different: it guards one of the nine enchanted lanterns in the Kingdom Of Allegoria (there are nine such dragons in total, all of the same species). King Maxim has sent Jack The Jester on a quest to retrieve the lanterns, in return for his daughter's hand in marriage. But the kingdom is awash with evil minions, and the dragons themselves are no reptilian rib-ticklers – able to fly, move swiftly and spit deadly balls of flame, they are a match for any adventurer. One positive point for any spotter-cum-hero is that you know just how much strength they have left – as your fire penetrates their scaly hide, sections of their bodies turn black.



THE MUTANT

Draco Maculosus

RADIATION in space, particularly in rarified atmospheres, has been known to cause subtle mutation in a variety of creatures. On Earth the Emperor Bios, God Of Destruction, begat eight evil gods to destroy human civilisation: one of these was a genetically altered dragon. Lurking in a destroyed city (just one of the eight **Forgotten Worlds**), it is permanently rooted to the spot because of its bulk, crippled wings and lower limbs. Known as the Golden Dust Dragon, it's capable of spewing fire and manoeuvring its neck and truncated upper limbs. It also has large blades set firmly in its stomach. Anyone wishing to catch a glimpse of this beast will have to compete with troops of aliens, lizards, maggots and heavy installations first. Arguably the largest dragon in the galaxy, it's easily the most terrifying: only repeated blows to its weak spot (the heart) have any hope of killing it. You won't have time for photographs.

THE BREEDER

Draco Draco

FOR THE spotter who has long harboured reptilian maternal instincts, **Dragon's Breath** allows you to create and customise dragons from birth and before. It's set in the land of Anrea, a place beset by conflict between three factions vying for possession of a talisman – directing one of these puts you in possession of one fully grown dragon and 20 eggs. Each dragon you control has its own set of unique attributes, such as eyesight, speed, strength, wisdom and age: you can alter these from birth by casting a spell on the egg as it incubates. The more heat you apply to the egg the quicker the dragon hatches, but the more money it takes. After birth dragons are trained in combat and instructed either to conquer and guard territories or simply to destroy them. Eventually, through injury, ill fortune or simply old age (dragons only live for six ora), the creature dies.



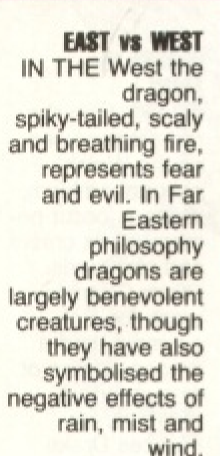
DRAGON IN ARMS

APART from the red dragon used as the Welsh national emblem, dragons occur on many other crests and standards. Oliver Cromwell's crest, for example, had a dragon as one of its supporters. Similarly, Sir Frances Drake displayed a dragon on his coat of arms.

THE REASON why Wales is associated with the red dragon is uncertain, but one suggestion has it that the beast was engaged in a battle with the white dragon of the Saxons when Merlin found them in a hidden lake beneath Mount Snowdon. Oddly enough, by the time of the later Tudors, both white and red dragons supported the royal crest of England.

THE ROMAN army officially adopted the dragon as one of its emblems. Just as the eagle was the standard of a legion, so the dragon was the standard of a cohort – a unit of approximately 500 men.

A MODERN equivalent to the clan crest is the pub sign (in fact, all pub sign dragons are borrowed from heraldry). The Green Dragon is the commonest, found at Carlisle, Exeter, Marlborough, Bristol, Alderbury and Flaunden. A red dragon can be seen at Bridgend and a monochrome one in Harrogate.



EAST vs WEST
IN THE West the dragon, spiky-tailed, scaly and breathing fire, represents fear and evil. In Far Eastern philosophy dragons are largely benevolent creatures, though they have also symbolised the negative effects of rain, mist and wind.

THE EAST
IN NORTH and central China dragons were rain gods, moistening the rice paddies and forming clouds with their breath. Two reputedly fought in a pool in Liang in 503 BC, and spat out fog that blanketed the whole landscape.

FROM ancient times floods, tempests and thunderstorms were supposedly caused by dragons fighting in the air or rivers. Every river and stream in North Korea had its own dragon: pebbles lying by mountain brooks were thought of as dragons' eggs which split open in thunderstorms, releasing the young into the air.

DRAGONS raised whirlwinds on land and waterspouts at sea. As they left their smoking burrows in the ground and climbed through the air, the pressure of their feet on the clouds brought rain.

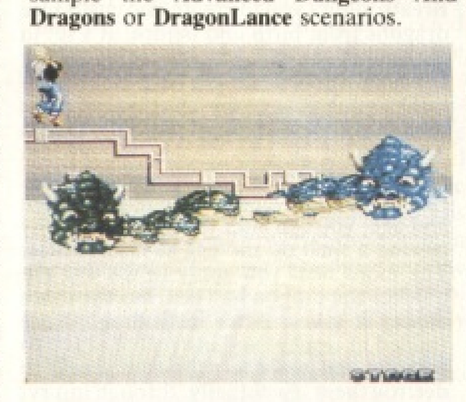
CHINESE dragons come in different colours: black for destruction and the thunder dragon of the imperial household, yellow for luck, and azure to announce the birth of great men. (On the night Confucius was born, legend has it that two azure dragons came to his mother's house).

DRAGONS also had the ability to shapechange: they could glow in the dark, become invisible at will, shrivel to the size of caterpillars or expand until the skies and the land were blotted out.



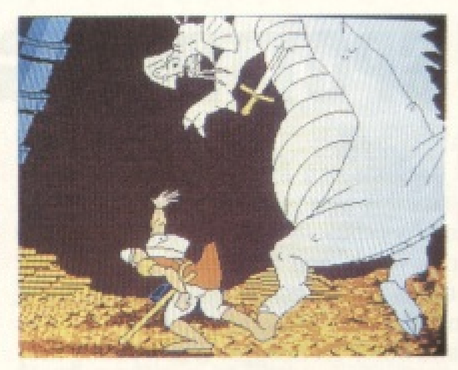
ADVENTURER'S DRAGON
Draco Flammeus

BY FAR the most widespread dragon sub-class around, and the least popular with heroes. It's usually found lurking in shadowy places (dungeons are a favourite haunt) and is indiscriminately dangerous. One of the most malevolent of these is found in the lowest level of the **Dungeon Master** labyrinth, where it guards the Power Gem. This terrible beast, covered in a coat of scaly red armour, is both slow-witted and slow to move – but its strength is phenomenal and its resistance both to physical and magical attack is unparalleled: many an unwitting adventurer has been converted into reptile food by straying too close for too long. The curious are advised to avoid seeking out this beast unless they are accompanied by at least three hardy companions equipped with magic fireballs of maximum strength, and a few magic boxes to freeze the creature – even then the struggle will cause you to sustain grievous wounds. The rewards however, are great: the dragon's flesh is extremely nutritious, and conquering it provides its own satisfaction. If you vanquish this beast, there are a dozen more in **Chaos Strikes Back**. Variants of this species are unfortunately rife throughout several kingdoms. Those seeking a stern challenge will find it if they explore Gauntlet II, join the band of **Demon Stalkers** aid the Bard in his **Bard's Tales**, or attempt to solve the riddle of **The Black Cauldron**. Serious adventurers may like to sample the **Advanced Dungeons And Dragons** or **DragonLance** scenarios.



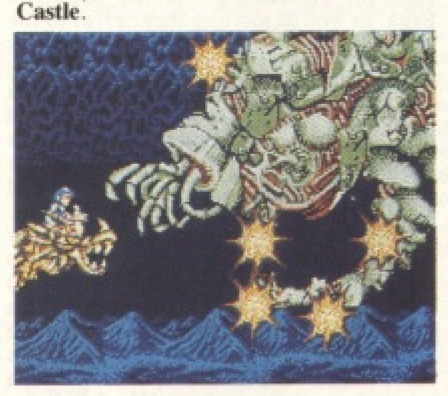
SPACE DRAGON
Draco Caelestis

RECENT research compiled by the **Space Harrier** combat unit has revealed the existence of dragon-like creatures on planets in the depths of space. Explorers should beware particularly of the green dragon on Stuna and the blue dragon at the boundaries of Yees Land. Because of a process only partially understood (possibly inflated air sacs aided by low planetary gravity), both of these creatures fly without the aid of wings. They also move at great speeds, and on spotting their target implement rapid tactical manoeuvres, alternately threatening and retreating, releasing energy hoops from their nostrils. The compilers recommend a comprehensive training session with the Harrier units before any attempt at close contact is made.



PARANOID DRAGON
Draco Vigilax

OFTEN also referred to as the Great Treasure-Hoarder, this strain of dragonkind takes no prisoners. Its appearance has been recorded many times throughout history – Beowulf slew one and Bilbo Baggins (the hobbit) stole Smaug's treasure – but contemporary thrillseekers only have a single opportunity to live out their fantasies. It involves adopting the title of Dirk The Daring (a typically hardened adventurer) and entering the **Dragon's Lair**. Dirk's task is to rescue the beautiful Princess Daphne from the clutches of an evil fire-belching dragon named Singe. Singe is one of the most terrible creatures anyone couldn't wish to meet, but he has one fatal flaw: a few simple sword-play sequences and some fancy footwork are all it takes to defeat him. To compensate for this inherent weediness, the dragon has planted his monster minions throughout the castle, making this no task for the novice. Even when you defeated him, the quest isn't over: you have to **Escape From Singe's Castle**.



DRAGON MOUNT
Draco Equestris

IF PSYCHIC linking is too daunting, riding a dragon is a more comfortable option. Safe methods of taming the winged reptiles were pioneered in **DragonScape**, though the eight-directional control was limited. A couple of years later came **Dragon Breed**, where both human rider and dragon are controlled by one action. The human is able to dismount and provide greater manoeuvrability on terra firma. The dragon provides impenetrable armour, a whipping, destructive tail and the ability to fly. This concept has since been adapted to **Unreal** (where the dragon faces dinosaurs and a hazardous landscape) and, more successfully, **Dragon Strike**. Dragon Strike's origins (the DragonLance legends), introduced the theory of riding serpents long before DragonScape: the rider is involved in wing-to-wing combat with opponents. Controlling any dragon is not easy, but your mount comes from Krynn stock. The dragons are able to attack with talons, fangs and deadly breath weapons. The riders are given dragonlances and magical items earned during other missions. Spotters are advised to inject steroids into their thighs before flight, to ensure a safe grip on the dragon's spine.



DRAGON ALLY
Draco Mentis

THE PROGRESS of human-reptile psychic links has often proved useful, particularly in combat scenarios where the superior strategic abilities of the human and the power and flight of the dragon have won many a battle. One of the more recent developments has improved the process, with the complete transformation of human into dragon. In **Altered Beast** the hero collects power crystals to change into a winged serpent armed with an electric force field and fireballs. In **Dragon Spirit** the rescuer undertakes the role of dragon from the beginning, in an attempt to rescue a princess in a hostile land. Facing giant beetles, dinosaurs, birds, insects and mutant plants as well as a host of massive guardians is no easy task, but the dragon's variety of weapons and power levels are irresistible. Serious dragon students should check out both of these scenarios. However, users of the mind link should beware: on the death of a dragon in their control, they may experience severe trauma and have a desire to destroy their interface.



STATIC DRAGON
Draco Statarius

AS FAR as we know, **Castle Master**'s Castle Eternity is the only place in which the infamous and extremely rare static dragon has been sighted: it has been unleashed in spirit form by the evil mage Magister. This is a species which, despite the advantages of sinewy reptilian limbs, chooses to attack whilst remaining stationary. This doesn't make it more vulnerable, since the lack of movement is made up for in abrasive strength-draining spirit power. Like all dragons however, it has weak spots – its eyes, teeth and horns. The reward for the brave adventurer is the hoard the dragon guards: a chest containing a dozen gold coins, four small (but valuable) gems, and a huge gem.

THE WEST
MAN-EATING dragons often guarded treasure at the bottom of the sea. They flew at night, spitting fire or poison, as a warning of war or other disasters.

THE STORY of the dragon-slayer is usually a gory one. Killing a winged serpent was often the crowning achievement of many an ancient hero: Siegfried, Sigurd, Beowulf, St George, St Michael, Arthur, Tristan and Lancelot amongst them.

EVEN in Europe, there appear to have been some friendly species: Pliny mentions a man called Thoas of Arcadia who was saved from a robbers' attack by his pet dragon.

IN MOST of the Occidental legends dragons dine off maidens, but the early 17th century writer, Topsell, in his **History Of Four-footed Beasts**, gives them a more wholesome diet: "They greatly preserve their health... by eating of wild lettuce, for that they make them to vomit, and cast forth of their stomach whatsoever meat offends them, and they are most specially offended by eating apples, for their bodies are much subject to be filled with wind."

SILVER-SCREEN SCORCHERS
RECOMMENDED films on which to feast your eyes...
The Black Cauldron (1985)
Dragonslayer (1981)
Eric The Viking (1989)
The Neverending Story (1984)
Pete's Dragon (1977)
Sleeping Beauty (1959)



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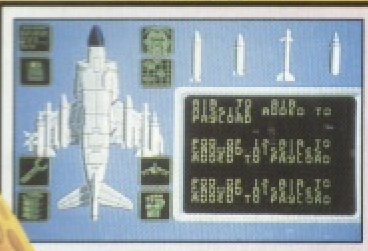


Screen shots from Atari ST version





Screen shots from Amiga version



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Screen shots are only intended to be illustrative of the game play and not the screen graphics which vary considerably between different formats in quality and appearance and are subject to the computers specifications.